

# The School Arts Magazine

AN · ILLUSTRATED · PUBLICATION · FOR · THOSE  
INTERESTED · IN · ART · AND · INDUSTRIAL · WORK

PEDRO · J · LEMOS · Editor

DIRECTOR · MUSEUM · OF · FINE · ARTS · STANFORD UNIVERSITY · CALIFORNIA

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## CONTENTS

PENCIL SKETCHING FROM ANIMALS . . .	<i>Earl L. Poole</i>	255
ROSA BONHEUR . . . . .	<i>Lucy Wilcox</i>	261
MRS. TILLIE DOE AND HER CHILDREN . . .	<i>The Editor</i>	265
FIRST LESSONS IN OBJECT DRAWING . . .	<i>C. Louise Schaffner</i>	273
ANIMALS IN GESSO RELIEF . . . . .		290
GOOD IDEAS . . . . .	<i>From Everywhere</i>	300
NEW BOOKS FOR TEACHERS AND STUDENTS . . .		308
EDITORIAL VIEWPOINT . . . . .		314
REFERENCE MATERIAL FOR THE ALPHABETICON		
THIRTY-EIGHT PLATES . . . . .		254-313

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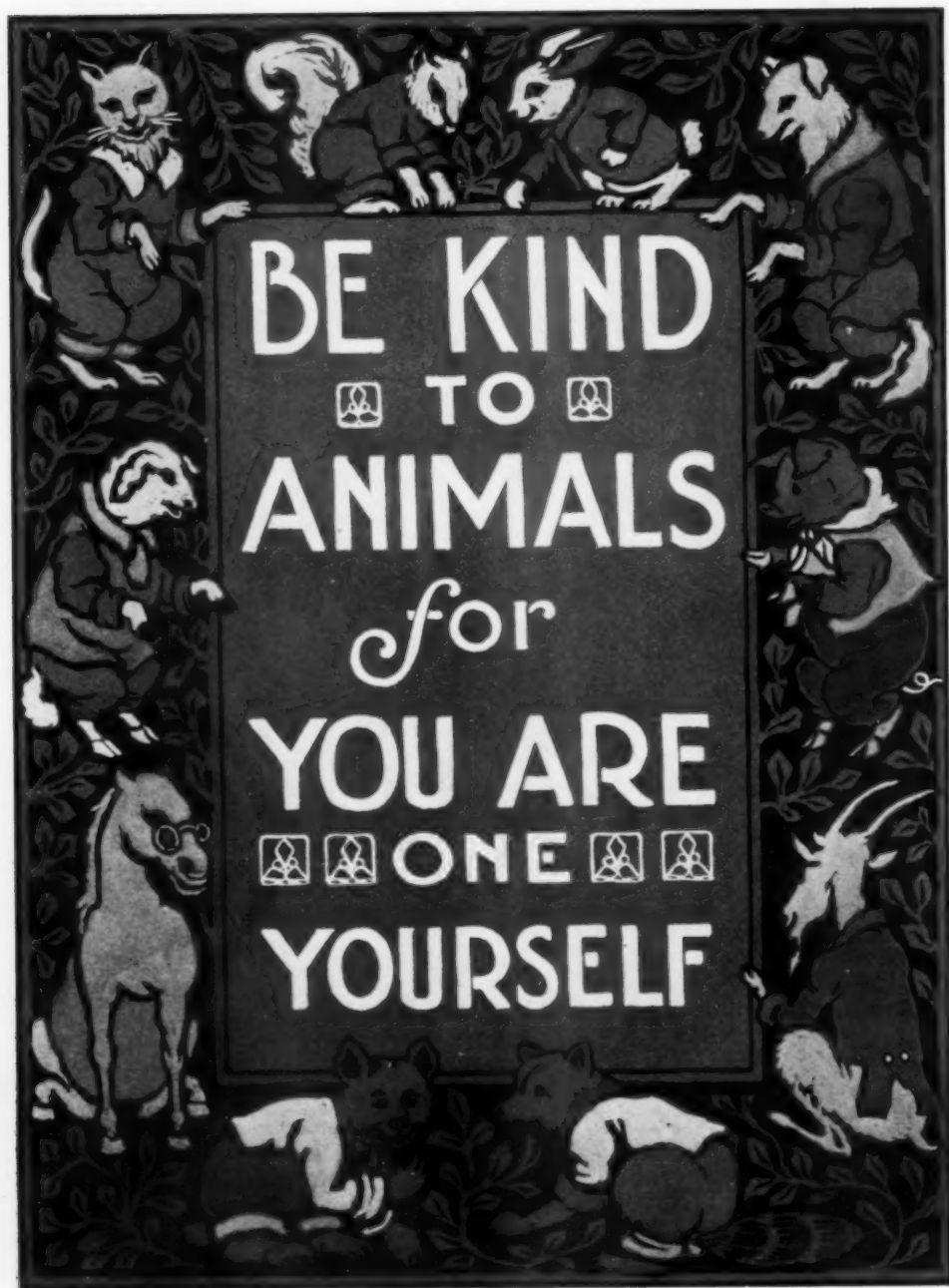
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*The School Arts Magazine Alphabeticon, January 1922*

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## Pencil Sketching from Animals

EARL L. POOLE

PERHAPS one of the most valuable habits that the incipient art student can form is the "sketch-book habit." Carry a sketch-book wherever you go and use it whenever you have a chance. There are few better ways of utilizing spare moments in the train, trolley or ferry.

Certainly it is a habit that is easily acquired, and one that will prove of inestimable value to any art student, whatever his objective may be. The amount of worth-while material that is all about us is truly astonishing, while a visit to the Zoo is sure to prove a most delightful and profitable way of utilizing a "day off."

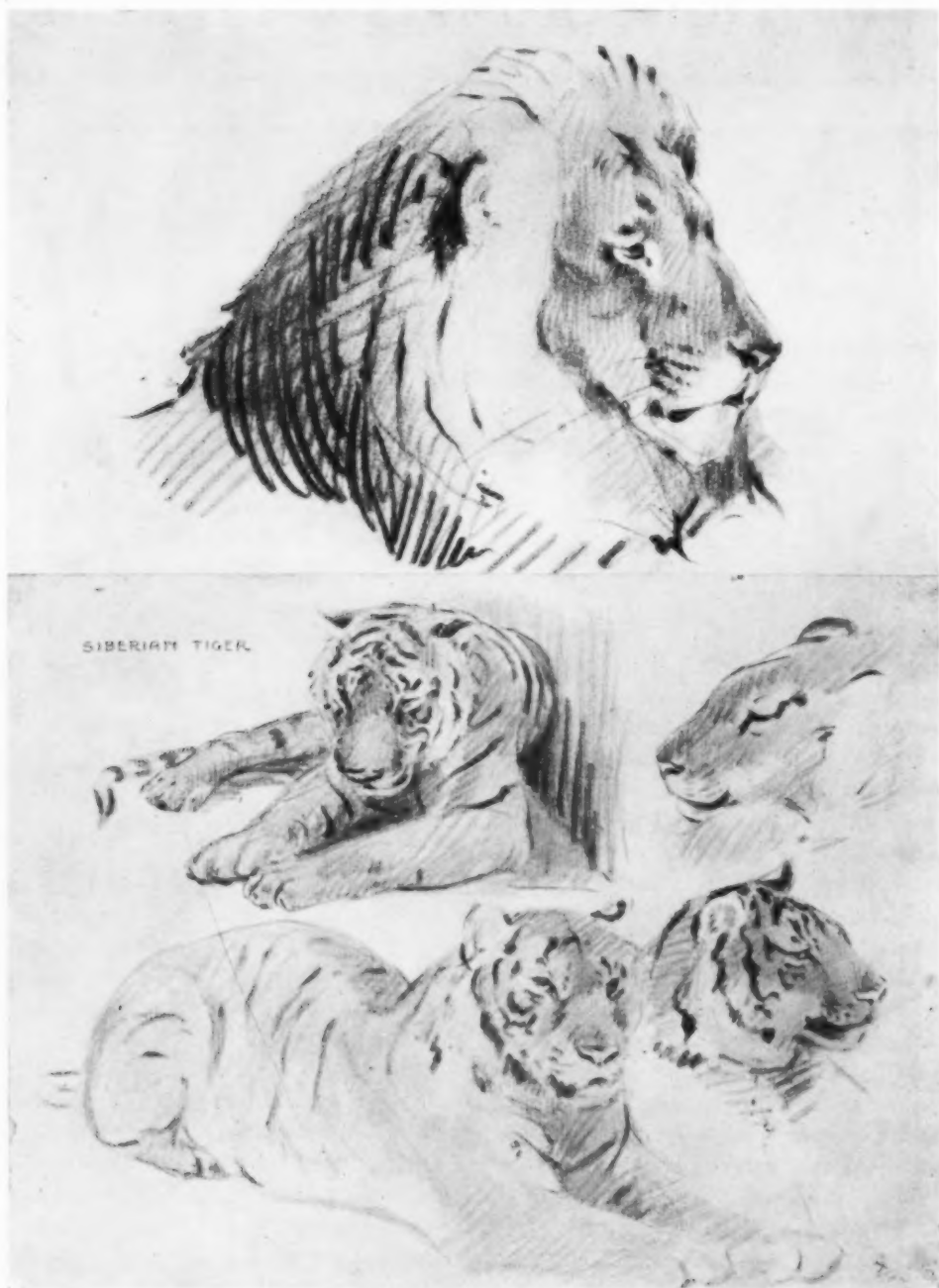
Who could suggest a better training in the development of a rapid comprehension of form and action than the sketching of animals from life, especially when they are in motion. One is fortunate, at first, to get a recognizable outline by rapidly blocking in, but with practice a freedom of line is acquired, and more will be taken in at a glance, until a fairly distinct mental image is retained for some time,—long enough to work up a fair character study.

Naturally, it is most satisfactory to start on some of the more lethargic animals at first, but even they have a disconcerting way of moving at just the

wrong moment. With a little practice one soon comes to know by intuition whether it is safe to start a study or to dash off a short-hand sketch. Often it will pay to spend some time watching for those little characteristics which are so distinctive of most animals. For instance, it is next to impossible to distinguish between the skeletons of a lion and a tiger, yet the difference in their carriage is evident to the most casual observer.

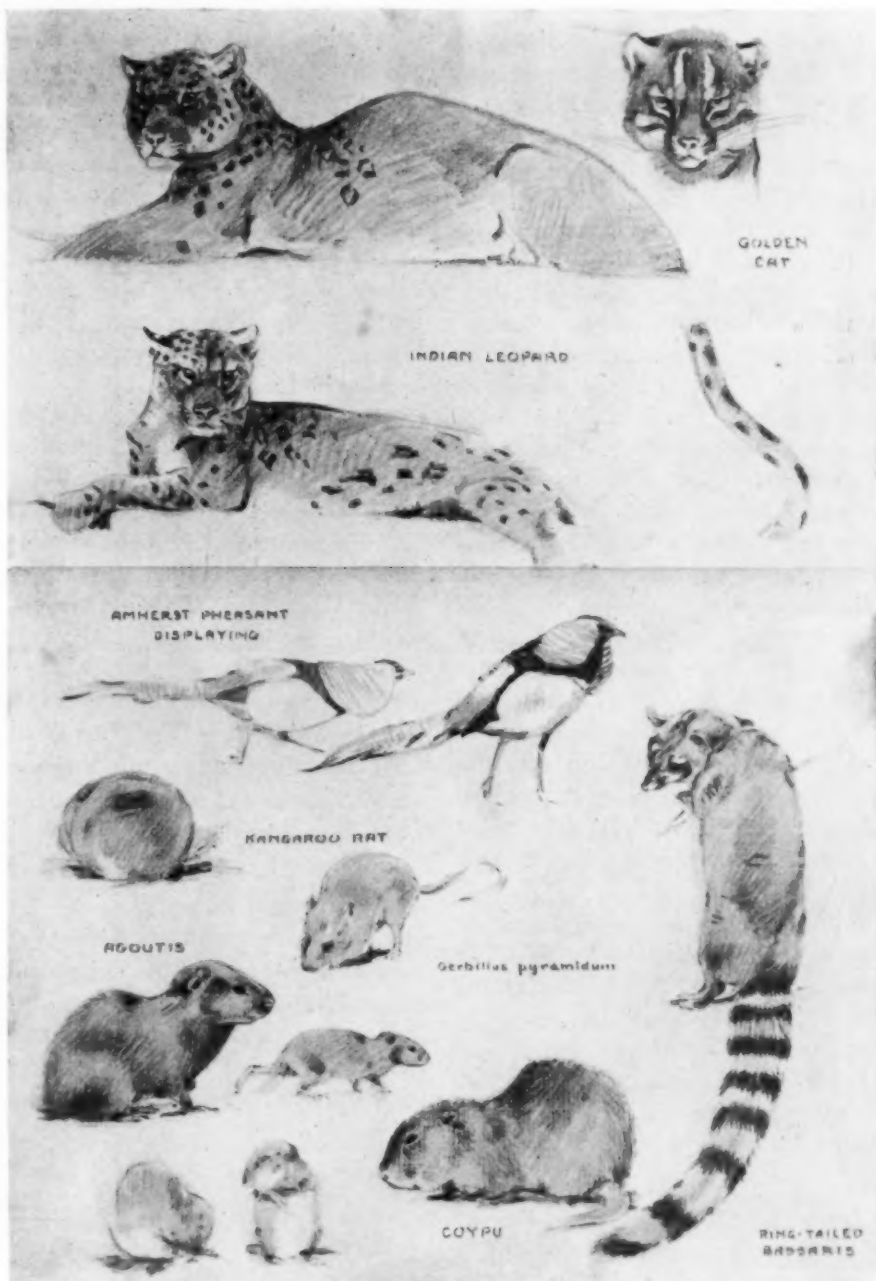
The same might be said of nearly all the groups of animals as we get to know them—each species has its own peculiar carriage and mannerisms. Anyone who works extensively in a Zoölogical garden soon comes to know the characteristics of the individuals just as though they were so many domestic animals, for there is considerable difference even in the dispositions of different individuals of the same species.

How different from the domestic animals they are! Broken-spirited and cowed as most of them seem, it only requires an accident or some little deviation from the usual to bring out the tense wild nature that smoulders beneath the surface. A dog may by some mischance stray into a building, housing the great carnivora, and each one is alert in an instant, with eyes blazing and



THE MAJESTIC LION AND ROYAL TIGERS ARE PORTRAYED WITH A FEW LINES AND SHADES BY THE ARTIST BEHIND THE PENCIL

*The School Arts Magazine Alphabeticon, January 1922*



RODENTS AND LEOPARDS SKETCHED BY EARL L. POOLE

*The School Arts Magazine Alphabeticon, January 1922*

muscles as tense as coiled springs, until the strange intruder passes out of their sight. Even then all eyes are turned toward the direction in which it disappeared, as the great cats nervously pace back and forth.

The least familiarity on the part of anyone other than their keeper is almost certain to result in a display of that independent savagery that is their birthright. Even the most innocent appearing and mild-mannered of the deer are impatient of any attempts at undue familiarity, as I have had more than one occasion to prove.

A few years ago, while in Central America, I attempted to enter a large cage which contained a varied assortment of native animals. A young and particularly gentle looking white-tail buck which was the largest denizen of the enclosure, after ascertaining that I carried nothing edible to him, struck me several savage blows upon the chest and shoulders with his sharp fore-feet, and after succeeding in knocking off my hat, made me more than thankful to put a thickness of stout wire netting between us.

On another occasion, while admiring a handsome roebuck in the Philadelphia Gardens, a keeper told me of a recent brush which he had with this self-same animal, in which a heavy galvanized bucket which had been used as a shield was battered into uselessness by the furious attacks of the little beast, which

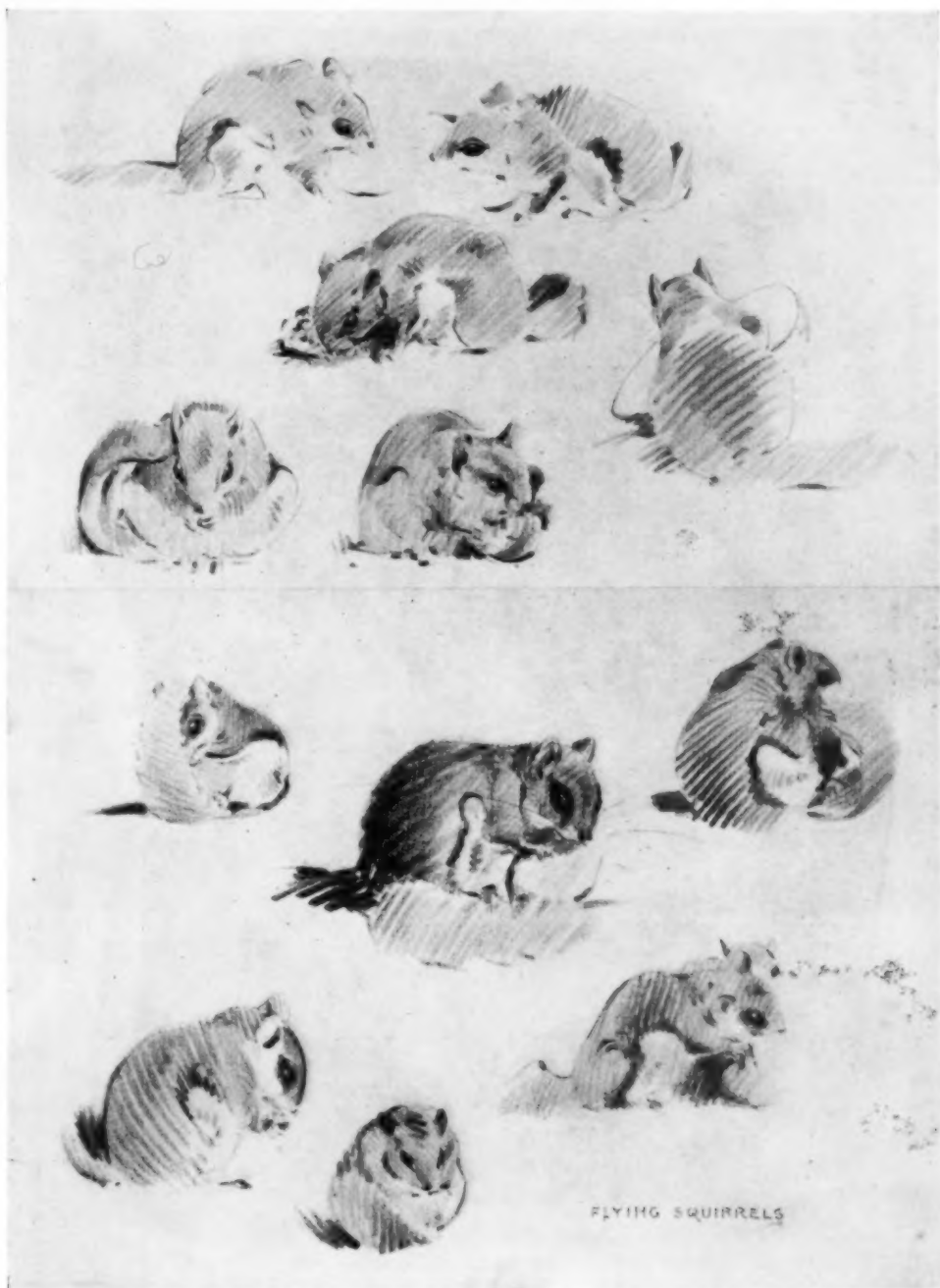
was scarcely heavier than a good-sized goat. The males of the deer family in general are notorious murderers of their own kind in captivity.

We naturally expect little else than viciousness from some of the carnivorous animals, since a life of confinement seems to bring all their ferocious nature to the fore. In spite of this, I have known many of the great cats which were to all appearances as gentle as kittens, though a man would have been helpless in their clutches.

Of course, it is not everyone who has easy access to a Zoölogical collection but many domestic animals and pets make most interesting models.

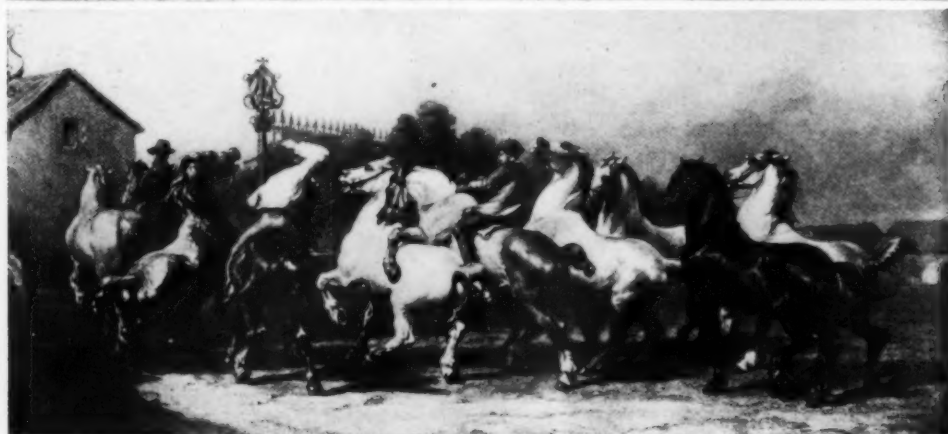
A few years ago, I raised an orphaned family of three flying squirrels, and found them most obliging models, as well as the most delightful of pets. During the greater part of the day they seldom stirred from the section of hollow limb in which they lived; but at night their bright eyes and gentle ways made many friends. They were by no means averse to taking long rides all rolled up in a compact ball, in my overcoat pocket.

If one is right in assuming that one of our objects in teaching drawing in the schools is to increase the enjoyment of those things which we too often pass by unobserving, why not send the children to the Zoölogical Gardens with pencil and sketch-book and see how they enjoy themselves.



THE CHEERFUL, BUSY SQUIRREL POSES FOR HIS PICTURE. BY EARL L. POOLE

*The School Arts Magazine Alphabeticon, January 1922*



THREE NOTED ANIMAL PAINTINGS BY ROSA BONHEUR, THE GREAT FRENCH WOMAN ARTIST. TOP, THE HORSE FAIR. CENTER, RETURN FROM THE HORSE FAIR. BOTTOM, PLOWING IN THE NIVERNAIS

*The School Arts Magazine Alphabeticon, January 1922*

## Rosa Bonheur

THE GREAT ANIMAL PAINTER

LUCY WILCOX

A FRENCH critic once remarked that no woman could be a great artist; and that the more she was artist, the less she was woman. That was fifty years ago, and perhaps the times have changed, but the remark applies in part to Rosa Bonheur the great animal painter.

Rosa Bonheur was born in Bordeaux in 1822. Her father had been an artist of some promise in his youth and the professor of theories which were ahead of the stiff, academic teaching of his time. Poverty and the revolutionary turbulence of the French people, however, drove him into the more lucrative task of giving drawing lessons.

His studio seems to have been the nursery as well, and the four children played about the floor under his feet. Their father threw them lumps of clay and gave them scissors and paper to keep them out of mischief, and the studio was littered with grotesque clay beasts and rudely cut animals and men. Now and then Raymond Bonheur gave the clay lumps a pinch or two which transformed them into dogs or rabbits and increased the modelling zeal of his children.

This happy-go-lucky existence, where the family fortunes were sometimes saved by finding a franc piece under the mass of papers, came to an end when Rosa was eleven. Her mother died and the father sent the four children to old Mere Catherine, who was to see to

their mental and bodily welfare and set Rosa's feet on the path of independence by making her a seamstress.



ROSA BONHEUR

The minute stitches and the tiresome confinement did not appeal to the girl who had let her fancy have free range in such plastic material as paper and clay. She and her instructress suffered equally, and at last Raymond Bonheur, who had married again, took her home with him and arranged to have her sent to a boarding school in Paris and paid for her tuition by giving lessons in drawing there.

This arrangement was hardly more satisfactory than the former. Rosa was happy enough for a time, but her teachers were not. She refused to learn

and pointed her refusal by making caricatures of the professors which usually found their way into some prominent place on the wall, or even on the ceiling.

The father was at a loss to know what to do with his daughter and finally took her home where for a time she resumed the habits of her childhood and played about in the studio. She imitated her father, drew with diligence from morning till night, until Raymond Bonheur, looking at the dark head bent industriously over the board, saw the real bent of her nature, and thereafter devoted himself to her instruction.

He gave her the best training of which he was master, sent her to copy in the Louvre from the works of the great Masters, made her sketch from the objects in his studio.

Her copies from the galleries were remarkably faithful and she added a little to the family exchequer by the sale of some of them.

Like all children, Rosa had been fond of drawing animals—the kitten that played about the studio, and the lazy, pug dog who slept in the street door all day. Her interest in this was re-awakened by a chance sketch she had made of a goat as he was being driven down the street, and she began to spend a part of her time in the country searching for models. Sometimes she reproduced them in clay, sometimes in pencil, and any quadruped served as a sitter—a rabbit chewing on a carrot, a goat asleep in the grass, a little calf still unsteady on its legs. Her search for subjects led her through brambles and hedges and muddy fields and the long periods she lay watching the animals gave her a fondness and an under-

standing of them which was unusual, especially in a woman.

By the time she had reached her seventeenth year, she knew that it was as a painter of animals that she meant to make her mark. The restless energy which had characterized her childhood deepened into a purpose from which neither poverty, convention nor convenience could turn her aside.

Models such as she required were scarce in Paris and she was forced to resort to one of the great slaughter houses. There in what was undoubtedly the roughest and most hideous corner of the city she worked day after day for many months, sketching the animals in their pens and visiting the scenes of slaughter. In order to make accurate anatomical studies, she took home cuts from the different parts of the animal and dissected them carefully and studied charts and drawings showing the muscles and bones.

It was at this time that she commenced to visit the cattle and horse fairs, where the stock from all the surrounding country was brought for sale, and where in the dusty open space between the stalls they exhibited their paces and points.

In order to mingle with the rough crowd unmolested, she donned men's clothes, and wore them when at work for the rest of her life. With her short hair and her slender figure she easily passed for a man, and many of her letters show that she picked up masculine habits of speech and thought.

In 1841, when she was nineteen, she exhibited in the Paris Salon and attracted favorable attention with two little groups, one of a rabbit and another of sheep and goats.



HIGHLAND SHEEP BY ROSA BONHEUR

In the following year she was also represented by several statuettes, and for a long time devoted almost as much time to modelling as to painting.

For the next five or six years she exhibited regularly in the Salon, and at various times the work of her sister and her two brothers also appeared.

Her father had been made Director of the Government School of Design for Girls in Paris, and after his death, Rosa became Directress and gave weekly lessons in drawing and design.

Her energy was tremendous. The steaming, fresh-plowed fields were her hunting ground. Hour after hour she lay and watched the oxen stamping through the heavy soil, or sketched sheep as they cropped in the meadows.

Her sketch book shows animals in every conceivable pose, and these draw-

ings, caught in a moment, exhibit a sense of life and movement which is to a certain extent lost in the finished painting.

Her first large picture was entitled "Labourage Nivernais" (Plowing in the Nivernais) and met with immediate recognition. It was purchased by the French government and now hangs in the Luxembourg.

In 1853, she completed her most famous picture, "The Horse Fair," for which she had made preliminary studies at one of the public markets in Paris during the preceding eighteen months. Her sketch book for that period shows hundreds of sketches of horses, minute studies of fetlocks, the arch of a tail, the position of a hoof as it left the ground, or the swell of a muscle in a flank.

The award of the jury in that year, in virtue of which Rosa Bonheur was exempted from the necessity of submitting her work to the examining committee previous to its admission to future exhibitions, entitled her, according to French usage, to the Cross of the Legion of Honour. This decoration, however, Napoleon III refused to give her because she was a woman, and it was not until five years later that the Empress Eugenie, with the authority granted her by the temporary absence of her husband, finally pinned it onto the artist's black velvet jacket. She was the first woman to receive this award for services other than those performed on the battlefield or in hospitals.

Landseer, the English painter, invited her to visit England and she seems to have enjoyed her stay there. Her pencil was very active and three paintings were suggested by her stay in the Highlands.

The following year she bought an estate at By, on the edge of the forest of Fontainebleu and took up her residence in the chateau there.

It was an ideal spot. There was ample room to take care of her models and they increased rapidly in number and variety. The quiet ordered woods of By became the habitation of such aliens as monkeys, wild boars, African gazelles, yaks, and lions, as well as her old friends the horse, bull, dog and deer.

Incredible tales of Mme. Bonheur and her lions were noised about the countryside and she became an object of respect and veneration to the natives about Fontainebleu.

The Emperor gave her permission to hunt and fish on her estate and in the

forest, and she spent much of her time roaming about the woods in search of the shyer creatures. On moonlight nights she often went to the pools of Fontainebleu and hid in the bushes to watch patient and often cold hours as the animals came down to drink and hold their strange midnight counsels.

Certainly animal life never had a more minute and sympathetic student than the slender little painter with her heavy shock of white hair and her strong, kindly face.

She rarely exhibited now but her time was fully taken up with the numerous commissions which poured in upon her from Europe and America.

In 1893, President Carnot prevailed upon her to exhibit at the World's Fair in Chicago, and this was the occasion of her election as officer of the Legion of Honour. Half the kings of Europe had already bestowed orders and decorations upon her, and the ill-fated Maximilian presented her with the order of San Carlos of Mexico.

As she grew older she came less and less to Paris and withdrew into the solitude of By with her one companion, and her numerous animal friends.

In 1899 she appeared once more in the Salon as an exhibitor, with a picture entitled "Cantel Cow and Bull of Auvergne." Her reappearance was hailed with delight and it was proposed to bestow upon her the Medal of Honour, but she refused to accept this decoration.

In May of the same year she was taken ill with congestion of the lungs and after an illness of a few days died at her chateau at By, aged seventy-seven.

Rosa Bonheur attained during her life a popularity much greater than that

of Corot or Millias or Delacroix or any of her great contemporaries; and her "Horse Fair" is probably as well known in America as any picture by any artist. Certainly, it can be found in more houses.

Much of this popularity she has owed to the circumstances of her artistic career and to the interest excited by her personality; some of it among the mass of the people, to her rugged, faithful representation. A great imagination she had not; but she did have under-

standing of homely things. Her animals are usually performing some commonplace task, or lying down in rest. She painted animals as a farmer who knew their useful qualities and their habits, and did not endow them with the mysterious energy of Troyon of Bayre.

To her contemporaries, at least, her life lent to her paintings the picturesque quality which they most lacked; and it seemed that Bernaux's dictum that a great woman is the most interesting of her works, was true.

## Mrs. Tillie Doe and Her Children

A REAL DEER STORY

BY THE EDITOR

A LITTLE baby deer peeked up from among the ferns and wondered when its mother was going to return, for she had never stayed away so long before.

At last footsteps were heard on the trail, and another peek showed someone very unlike Mother Deer, but wearing such a pretty blue sunbonnet. Baby Deer loved the blue sunbonnet so that she just stood up and looked and looked. And the Sunbonnet Lady was so surprised to see little Baby Deer that she looked and looked and cuddled the Baby Deer up and took it home, for she knew that Mother Deer had been chased by the hounds and could never return.

Baby Deer was put in a warm corner and raised on a bottle of milk, and grew year by year into a beautiful doe with graceful neck and slender legs and large eyes as you can see by her picture. The



MRS. TILLIE DOE

Sunbonnet Lady tied a white ribbon on her neck and called her Tilly Doe and everywhere the Blue Sunbonnet went Tilly Doe was sure to go.

Tilly Doe just grew and grew until she was as big as any other doe and she rambled around in the hills and made friends with the wild deer herd. She wondered why she couldn't coax them to come and eat bread and grass from the Sunbonnet Lady's hands, for whenever she heard the Sunbonnet Lady call she knew that there was something good waiting for her, and it took only a few bounds, and a sidewise jump over the fence to reach home.

There was one time when Tilly Doe stayed away several months and the Sunbonnet Lady called and called but no Tilly Doe came. One day, however, after the calling, who should come bounding into the yard, but Tilly Doe with two little fauns. And Tilly Doe

was so proud of them that she brought them right up to the Sunbonnet Lady, so that they would know what a kind foster-mother she had been and what good things she had in her hands for baby deer.

Tilly Doe has kept bringing her babies each year now for fourteen years, never letting anyone touch them but the Sunbonnet Lady and never letting strangers come near. She always wears the white ribbon on her neck, for no one will harm her when they see the ribbon, and Tilly Doe stays with the Sunbonnet Lady a good part of each year.

One year Tilly Doe must have had a family reunion, for she surprised the Sunbonnet Lady by bringing seven of her family of all different ages into the yard; while two others too bashful to come in (just like some children) stayed outside the fence.

Tilly Doe, like all Nature's children,



TILLIE DOE AND HER CHILDREN LIKE TO EAT BREAD SOFTENED IN WATER. CAN YOU FIND PUSSY CAT IN THE PICTURE?



MRS. TILLIE DOE AND THE CHILDREN COME  
AVISITING

knows her friends and any little boy or girl can make friends with the wild creatures if they will be patient and mild and treat them kindly. There is lots more fun in having a real live deer or a real live bird eat out of your hand, than to see it all limp and lifeless because you pointed a gun at it and could pull a trigger.

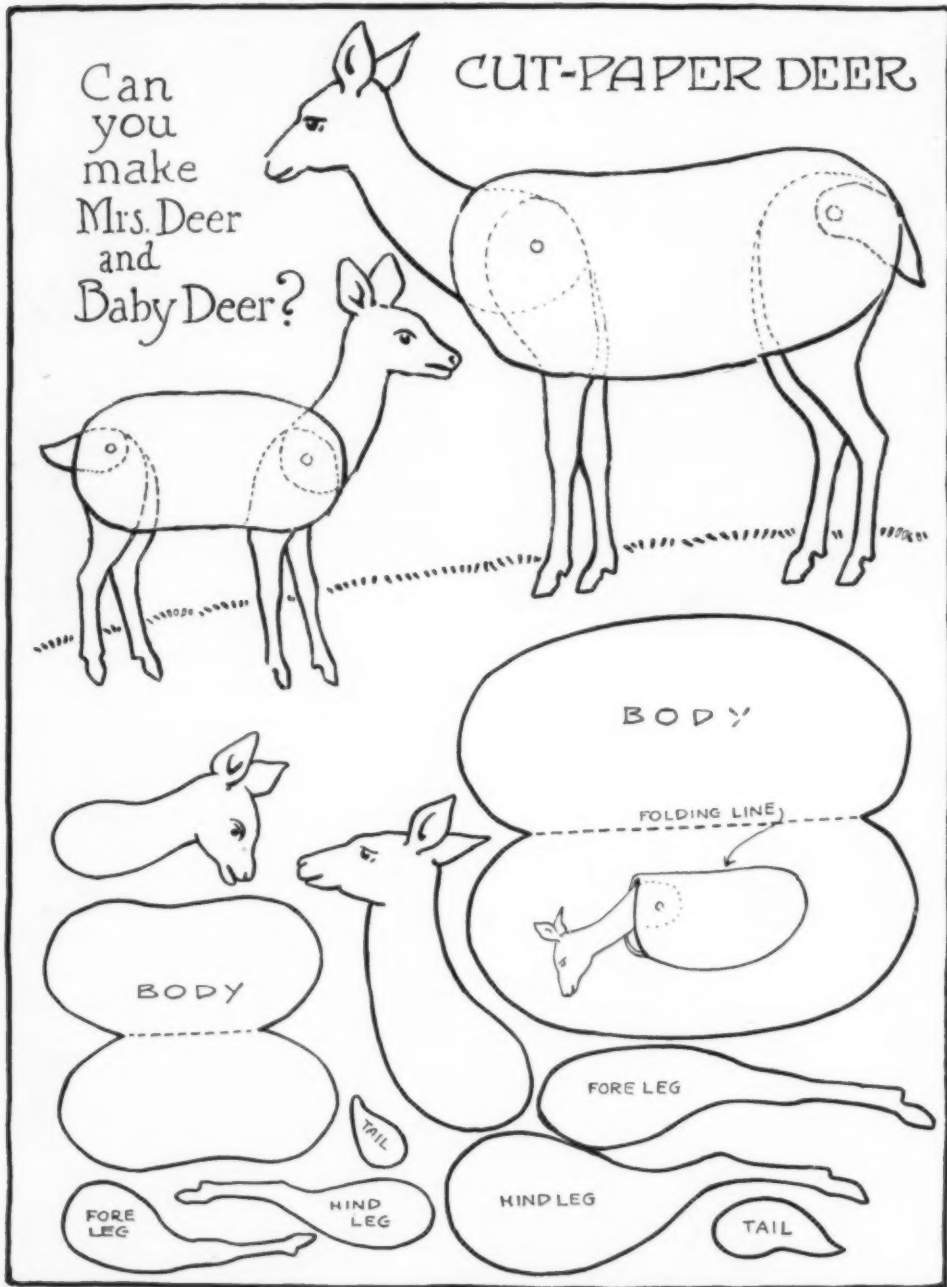
Whenever you think you want to hunt deer remember Tilly Doe and her



TILLIE DOE'S BASHFUL CHILDREN STAYED  
OUTSIDE OF THE YARD

children, for you wouldn't want to spoil Mrs. Tilly Doe's next family reunion; as Tilly Doe is a real deer and lives near Geyserville, Mendocino Co., California, and the Sunbonnet Lady is Mrs. Lee who lives six miles east of Geyserville. It was only a short time ago that we could see Mrs. Lee through field glasses, walking on the hillside with Tilly Doe and two little Tilly Does following her. As Tilly Doe is afraid of strangers we could see the pretty procession only from a far way off.





HOW MANY ANIMALS CAN YOU MAKE FROM CUT PAPER,  
FOLLOWING THE SAME METHODS AS SHOWN ABOVE?

*The School Arts Magazine Alphabeticon, January 1922*

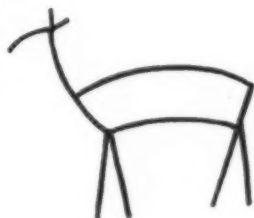
## HOW TO DRAW DEER



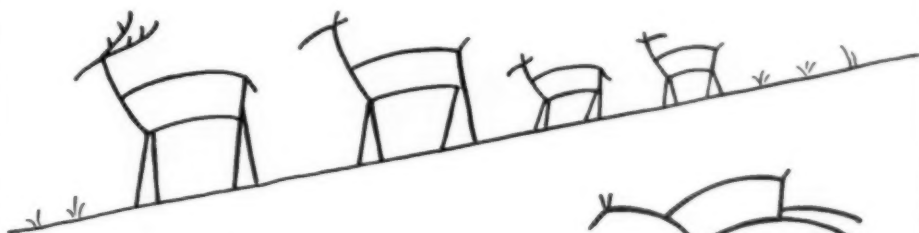
TWO CURVED  
LINES  
FOR THE BODY



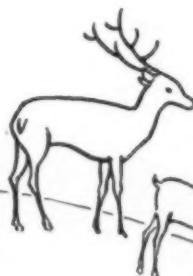
ANOTHER  
LINE FOR  
THE NECK



THE HEAD EARS  
AND LEGS ADDED



A few  
action lines  
will make active  
deer

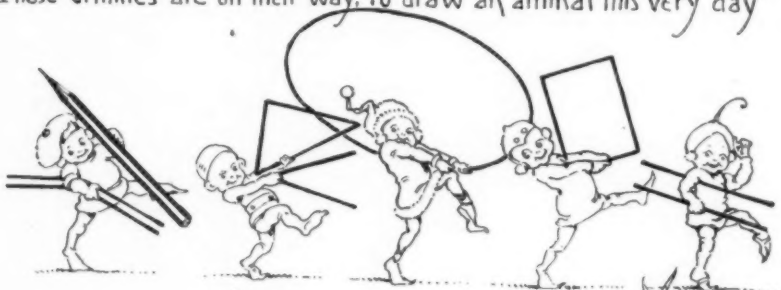


Artists use action lines when drawing

CAN YOU ILLUSTRATE THE STORY OF TILLIE DOE WITH  
ACTION LINE DRAWINGS LIKE THOSE IN THIS PICTURE?

*The School Arts Magazine Alphabeticon, January 1922*

These Grinnies are on their way, to draw an animal this very day



With each shape  
placed strong  
and clear  
They prepare  
the way for  
drawing  
a deer



Then Grinnie  
Artist with  
out any fear  
Finishes the work  
As you see here.



You too can draw with  
ease this way  
First your forms  
then drawing becomes PLAY



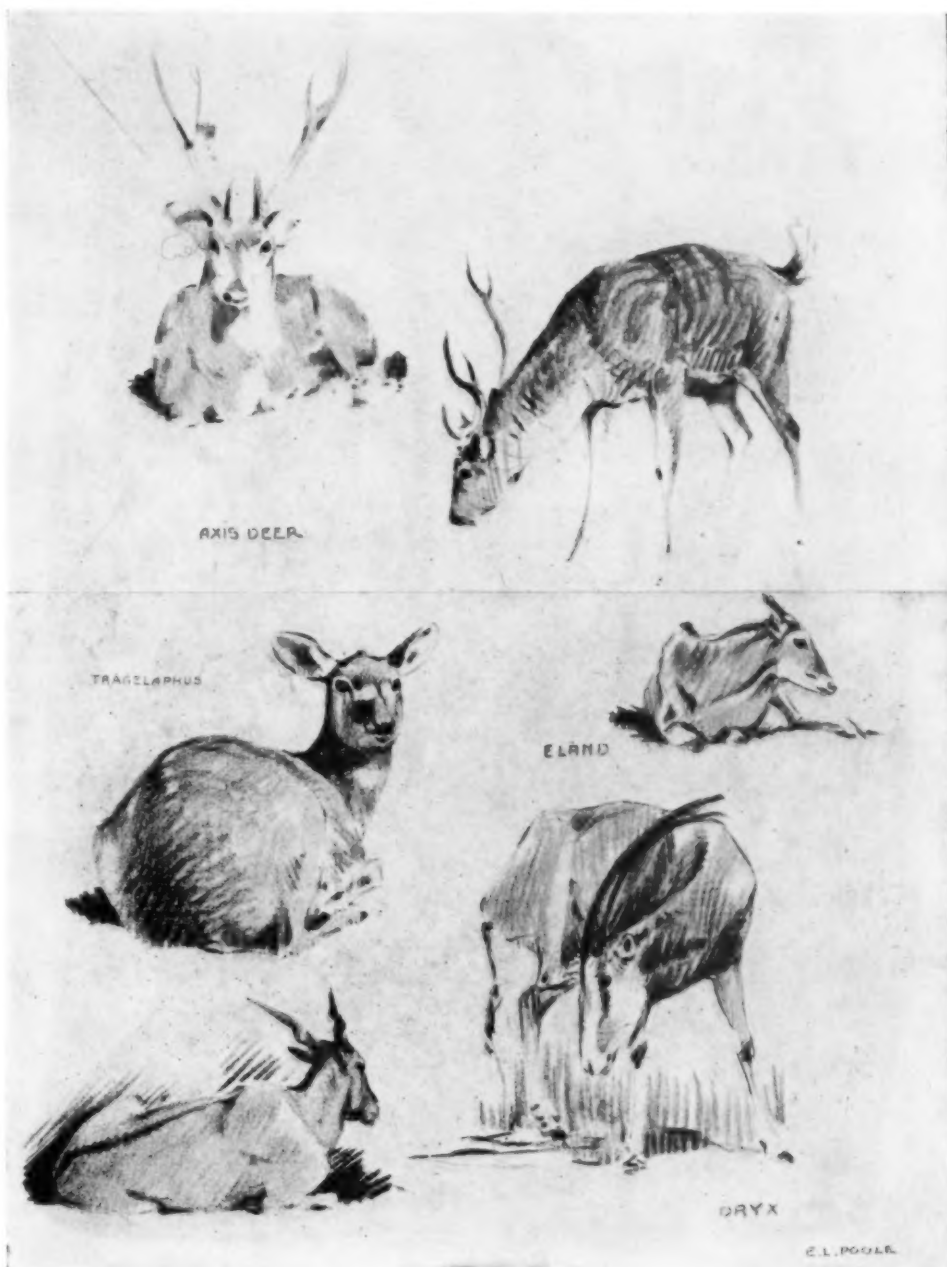
Animals large, queer  
and quaint  
In this manner  
are simple to  
DRAW and PAINT



Pedro J. Lemos

OTHER ANIMALS CAN BE AS EASILY DRAWN IF SIMPLE FORMS  
ARE FIRST SKETCHED BEFORE THE DETAILS ARE DRAWN

*The School Arts Magazine Alphabeticon, January 1922*



DIFFERENT KINDS OF DEER SKETCHED BY EARL L. POOLE,  
WHO IS WONDERFULLY ABLE TO SKETCH BIRDS AND ANIMALS

*The School Arts Magazine Alphabeticon, January 1922*



A GROUP OF ZOO POSTERS BY THE STUDENTS OF THE APPLIED ART 1921 SUMMER SCHOOL IN CHICAGO

*The School Arts Magazine Alphabeticon, January 1922*

## First Lessons in Object Drawing

C. LOUISE SCHAFFNER

ALL freehand drawing taught in the schools may readily be classified under three general headings: free expression, design, and object drawing.

Although the first two divisions are far more important and should be given much more emphasis in Kindergarten and the primary grades than the last one, nevertheless, object drawing has a necessary and definite part to play in the art training of little children. It holds the same relation to drawing as a means of expression, that scales and exercises do to music, single letters and words to oral language, or spelling and penmanship to written language.

The old fashioned way of teaching reading and writing to little beginners, giving them first the alphabet, then words, and finally short sentences with very little meaning to them, was most irksome and uninteresting. The newer, more advanced methods that begin with interesting reading material, letting the children read sentences, often of their own creation, from the first, and teaching the words and letters gradually in connection with the subject matter, make for better results and happier children.

The same advanced methods are being used in many schools in the teaching of drawing, and it is hoped will soon become universal.

An advanced educator, in a talk to teachers on the subject of reading, made a very apt comparison to show the absurdity of the old-fashioned methods.

He said that, if we wished some one to see a beautiful view through a window, we could hardly expect him to be able to see it satisfactorily if we continually insisted on calling his attention to the glass in the window—to its spots, defects, etc.

This comparison applies equally well to drawing. We cannot expect children to express their thoughts and feelings freely, to enjoy their own efforts, nor appreciate the art expression of others, if we constantly call their attention to technique. The old fashioned academic method of teaching drawing is fast giving place to the newer, more rational methods which aim to encourage and cultivate the desire to create, and which consider technique, or object drawing, merely a means to an end.

To go to the other extreme and omit object drawing entirely with the little children, as is advocated by some drawing teachers, is obviously a mistake, if we expect to remove their limitations and give them freedom of expression, as we do in their written language, when we make spelling, penmanship and punctuation automatic. No one can really enjoy a view through a window if the glass is covered with spots and blemishes. They must gradually be removed and the glass made clear and transparent.

No definite lessons in object drawing should be given until the children have had many opportunities to play with the

materials and have made many efforts to tell something in which they are interested. When they find that they are unable to tell what they wish to, because of unfamiliarity with the form, then is the "psychological moment" to give a lesson in object drawing.

The skill acquired by the experience should always be applied to the same problem in which the difficulty occurred. If the class is trying to illustrate a story, for example, and has made a failure of the drawing of a person engaged in some activity, a child or the teacher should pose in the desired position, and the children be given an opportunity to observe and draw the particular pose without anything else to distract their attention. Then, when they have formed a clear, mental picture, another opportunity may be given to illustrate the story in which the action occurred. The difference between the first and last attempts will be most surprising.

All children love beauty and will be eager to attempt to reproduce on paper for its own sake any object of beauty or interest that is shown them. Their enthusiasm will be still greater, if they know that a good result will be utilized in making a design to decorate some object they are making in their occupation or construction period. If they wish to decorate a box or book cover, for instance, they will be more interested and will try harder to make a good cutting or drawing of a flower, a fruit, a toy, or whatever they have decided to use as a motive, than they will be if the object is presented without any correlation.

The method of presentation of object drawing will be determined by the teacher's conception of its purpose. Is

the purpose to teach children skill in copying what is before them as a kodak does, or to help them form clear mental images of familiar forms and to hold these pictures in thought so that they may reproduced at will, as well as training the eye and hand?

When the writer was a very young, inexperienced teacher, she was told by a drawing supervisor that models or studies should be placed near the pupils, and that they should be taught to look at them frequently while drawing, in order to get good results. Trying to follow the instructions of her superior, the poor teacher was terribly worried because the children would not look at the studies after they had started to draw. She kept admonishing them until they also were worried and the lessons were complete failures and a disappointment to everyone.

This problem troubled the teacher for a long time, until she finally had it solved for her in a Normal Art Class taught by a good, experienced teacher who had an understanding of children and pedagogy, as well as of drawing. She explained that it was perfectly natural for little children to look at an object, form as definite a mental picture as each particular child was capable of, and then draw quickly while the image was fresh and clear without looking at the object again, until the picture was finished. She said she believed the object or study should always be covered or entirely removed while the children are drawing and brought back when the drawings are finished so that comparisons may be made and mistakes corrected. She believed that if this method of visualization were used from Kindergarten through the High Schools

and even in Art Schools the results would be marvelous.

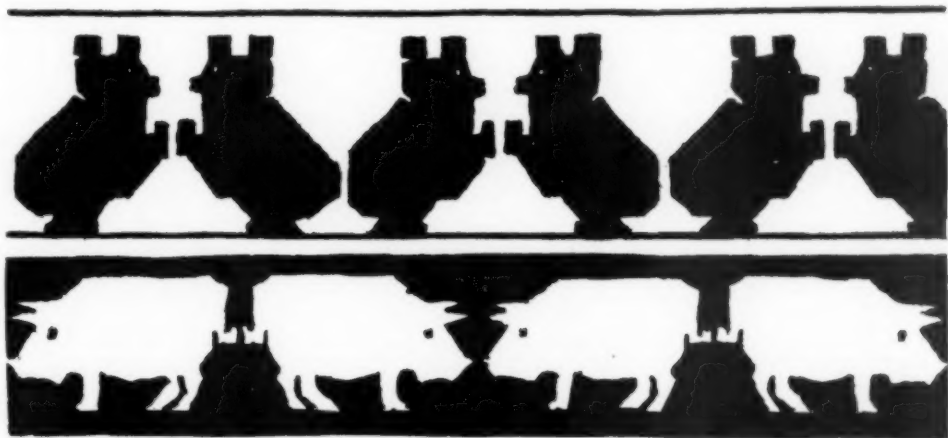
Instead of producing, as the old methods have done for years, artists who are as dependent on the model as a cripple is on his crutch, the new method, she said, would produce artists who could draw and paint from their own mental pictures with more skill and freedom than the others from their models. The many students who would

receive the training but would not become artists, would become more observant, and would be able to apply the result of their training to whatever occupation they might pursue.

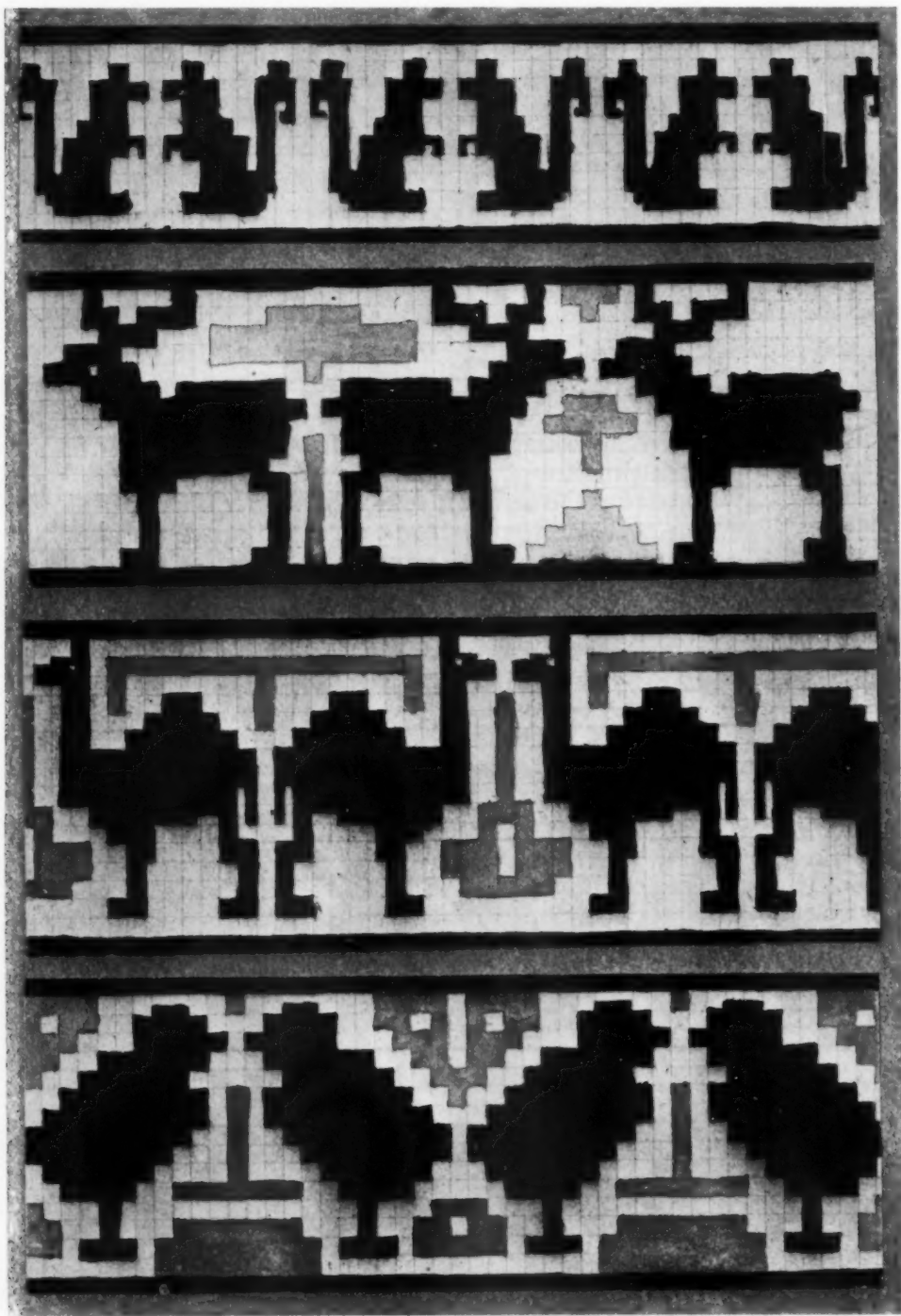
This was a great revelation to the young teacher and she immediately put the method into practice and found it a great success. She has been an earnest advocate of it ever since.

**W**HY do we so much desire to improve or develop our imagination? Because it adds the element of beauty to life; because it gives a charm to existence; because it looks ahead and builds upon the structure of reality, the castle of the future. It is our imagination which gives us the ideals toward which we toil; the hope of improved conditions and faith in eternal and external manifestation. Imagination is the prophecy of the future.

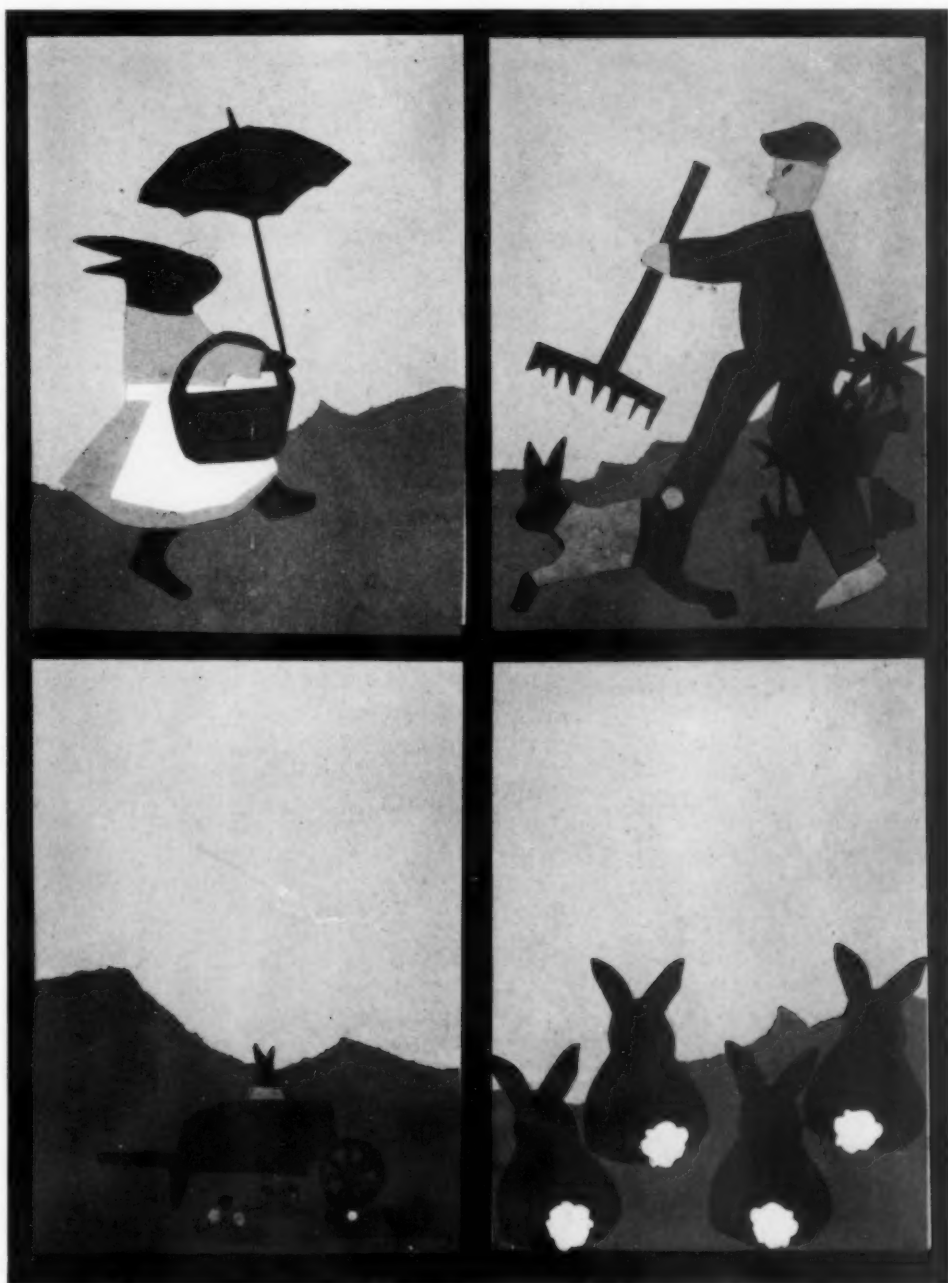
LEON ELBERT LANDONE



ANIMAL BORDERS BY THE PUPILS OF THE BOISE, IDAHO, SCHOOLS, BLANCHE CABOON, SUPERVISOR

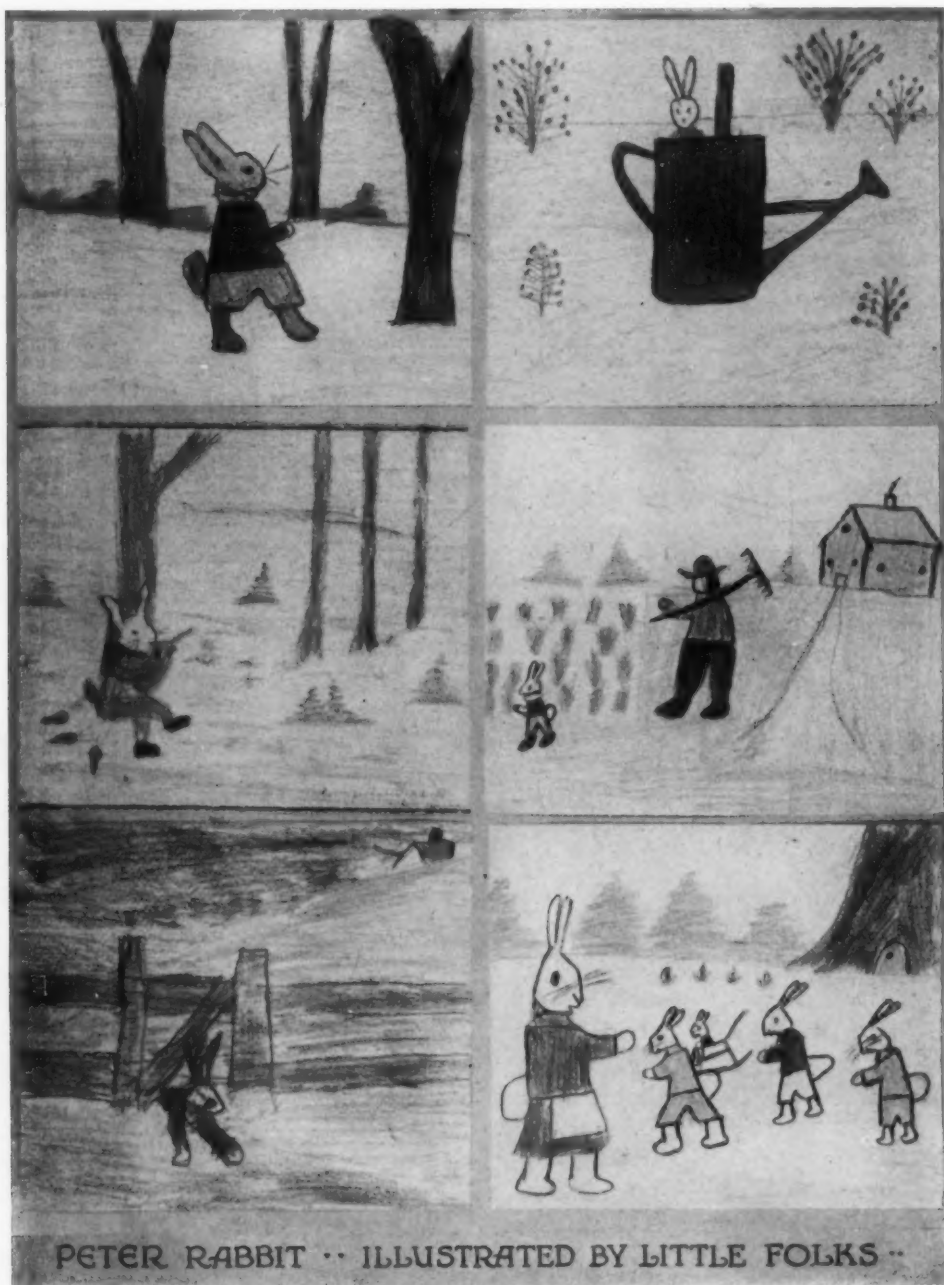


SQUARED PAPER ANIMAL BORDERS BY THE BOISE, IDAHO,  
PUPILS, UNDER THE SUPERVISION OF BLANCHE CAHOON  
*The School Arts Magazine Alphabeticon, January 1922*



PETER RABBIT ILLUSTRATIONS MADE WITH CUT COLORED PAPER BY THE PUPILS IN THE WEST QUEEN ANNE SCHOOL OF SEATTLE, WASHINGTON, UNDER THE DIRECTION OF FLORENCE BRUMBAUGH AND IDA HATCH

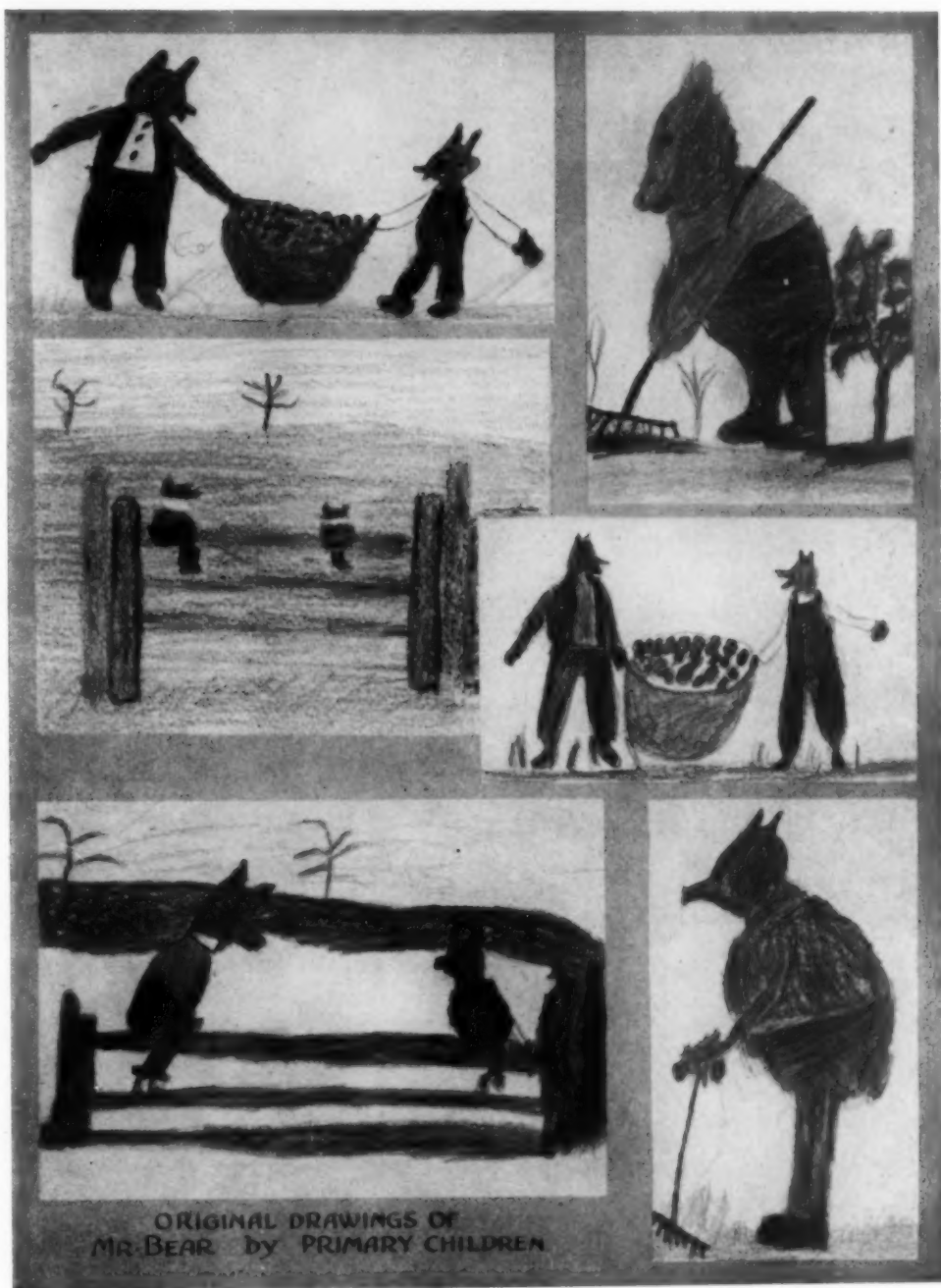
*The School Arts Magazine Alphabeticon, January 1922*



PETER RABBIT .. ILLUSTRATED BY LITTLE FOLKS ..

CRAYON DRAWINGS OF PETER RABBIT MADE BY THE PUPILS  
UNDER THE DIRECTION OF JESSIE TODD, DULUTH, MINNESOTA

*The School Arts Magazine Alphabeticon, January 1922*



BEAR STORY DRAWINGS BY THE CHILDREN IN THE SCHOOLS  
OF LEICESTER, MASSACHUSETTS, MRS. F. E. KEMP, TEACHER  
*The School Arts Magazine Alphabeticon, January 1922*



ANIMAL POSTERS BY THE PUPILS OF JESSIE TODD AND HILDA OLSEN, MADE DURING THE BE KIND TO ANIMALS WEEK

*The School Arts Magazine Alphabeticon, January 1922*



## BILLY BULLFROG

I  
Little Billy Bullfrog  
Cunning little chap, sir,  
Had for Easter a new suit,  
And a cunning cap, sir.

II  
He called to all the tadpoles  
In the queeling brook, sir;  
To come and see his brand new clothes  
So they all came to look, sir.

III  
Now for his coat and for his cap  
He chose a brilliant yellow,  
And with his skin of shiny green  
He was a stunning fellow.

IV  
The tadpoles gazed with envy great,  
For they could not be seen, sir;  
When Billy Bullfrog was around  
In his yellow and his green, sir.

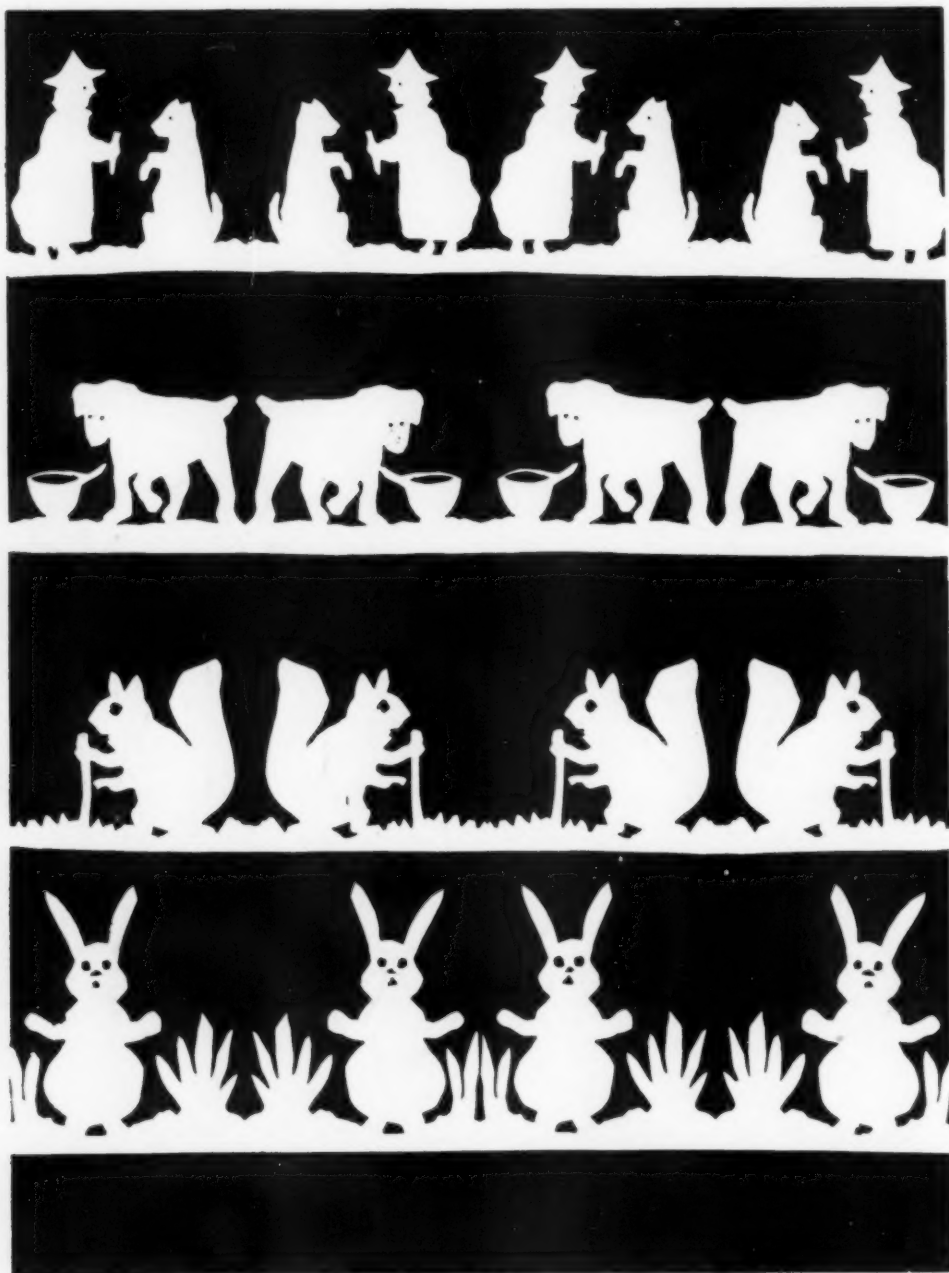
V  
These jealous tadpoles were not wise  
Such funny little fellows,  
For someday they will bullfrogs be,  
And can dress in greens and yellows.

The poem "Billy Bullfrog" may be illustrated in cut paper silhouette. The mount is light grey. The stone on which Billy sits is medium grey. The weeds and tadpoles are of black. Billy is green, his coat and hat are yellow. The buttons on his coat are black. His eye is white and black.

Anno M. Cowlin.

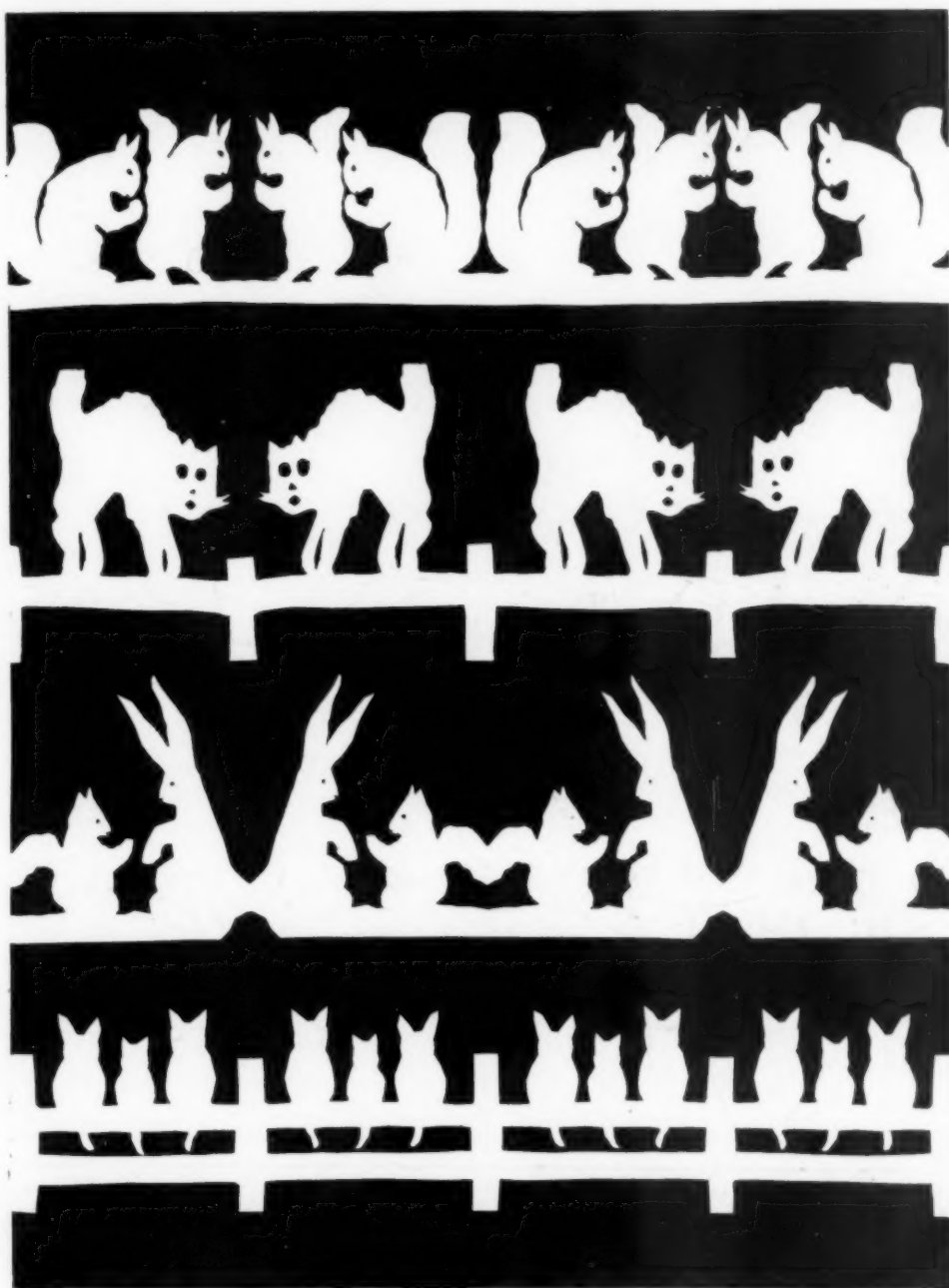
NATURAL HISTORY CAN BE STUDIED BY THE LITTLE FOLKS IN  
MANY DELIGHTFUL WAYS THROUGH SIMPLE FORMS OF ART WORK

*The School Arts Magazine Alphabeticon, January 1922*



BORDER CUT-OUTS MADE BY THE CHILDREN OF BURLINGTON,  
VERMONT, UNDER SUPERVISION OF MARGUERITE W. HAGAR

*The School Arts Magazine Alphabeticon, January 1922*

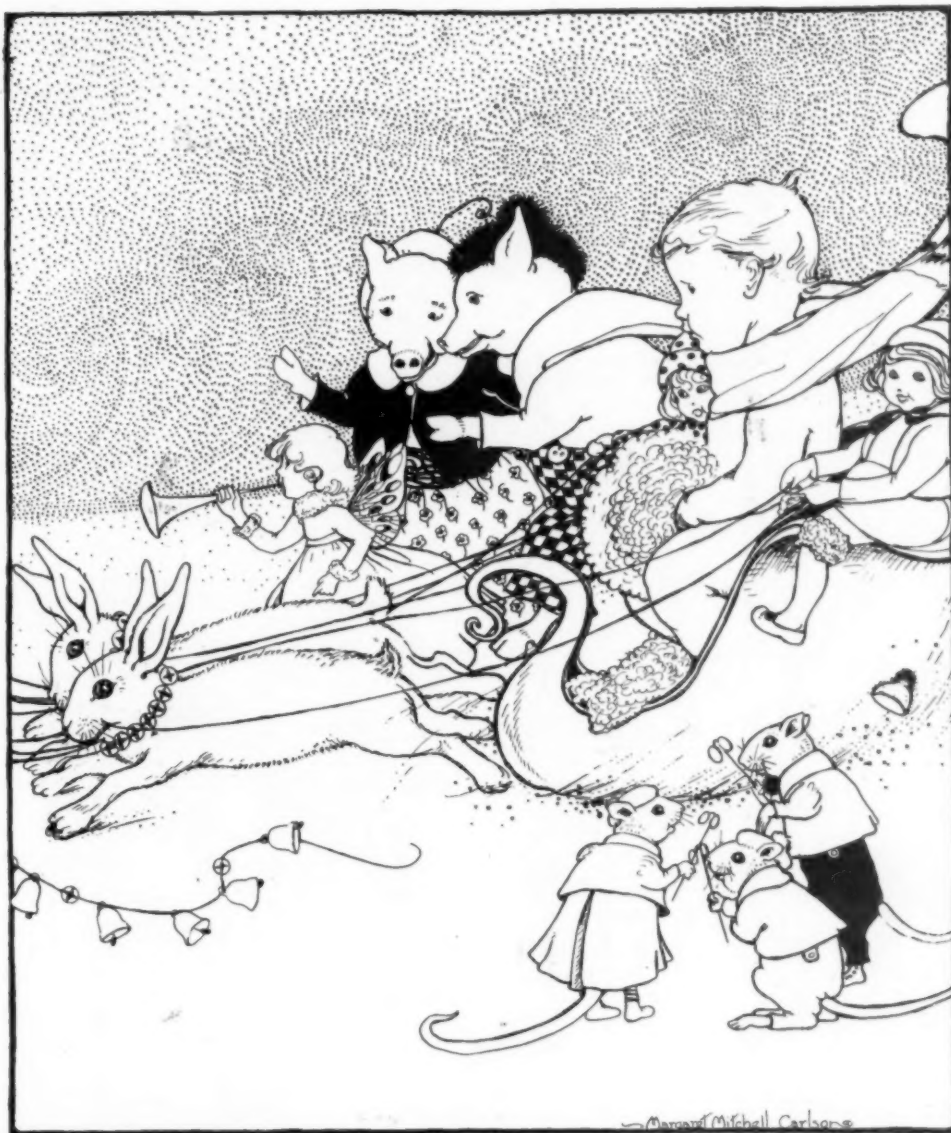


BORDER CUT-OUTS MADE BY THE CHILDREN OF BURLINGTON,  
VERMONT, UNDER SUPERVISION OF MARGUERITE W. HAGAR

*The School Arts Magazine Alphabeticon, January 1922*



The Fairy Queen is having a grand party for Little Happy New Year No. 1922 — the bells are ringing, fairies are so glad they have such a cheerful year to play in. This party is just for fairies and Mother Goose's big family — see how fast the bunnies are bringing Little Happy New Year's sleigh into Fairyland and the "three blind mice" are glad indeed that they can see so well with the fairy

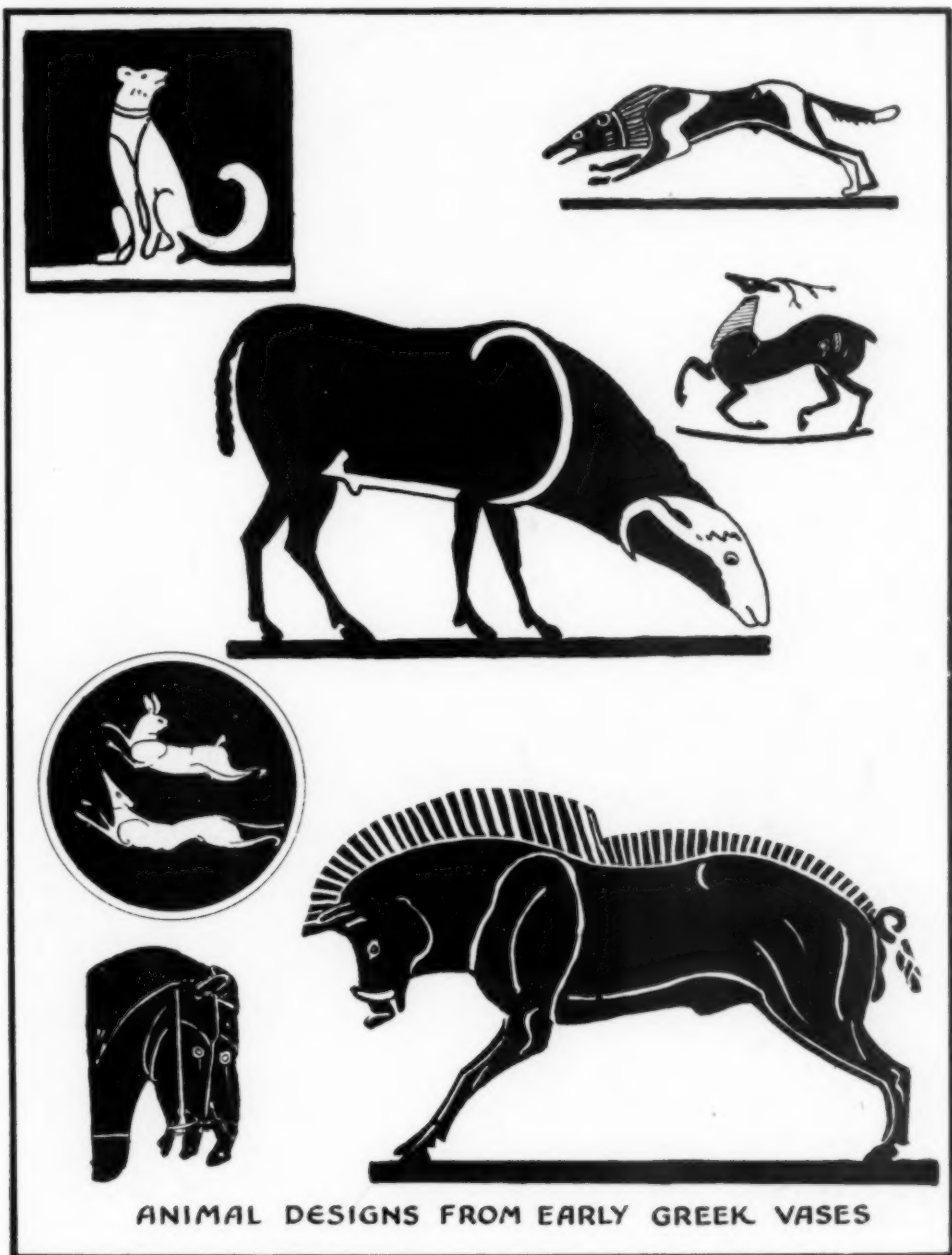


spectacles. Johnnie and Jolly Pig are just arriving too from Mother-Goose Land and goodness! What a great big party this is anyway for such a wee person as little Happy New Year—but he surely deserves it for he has so much work to do later on keeping track of our good resolutions. Let's keep ours and help make every day in, Little Happy New Year's life bright and happy!



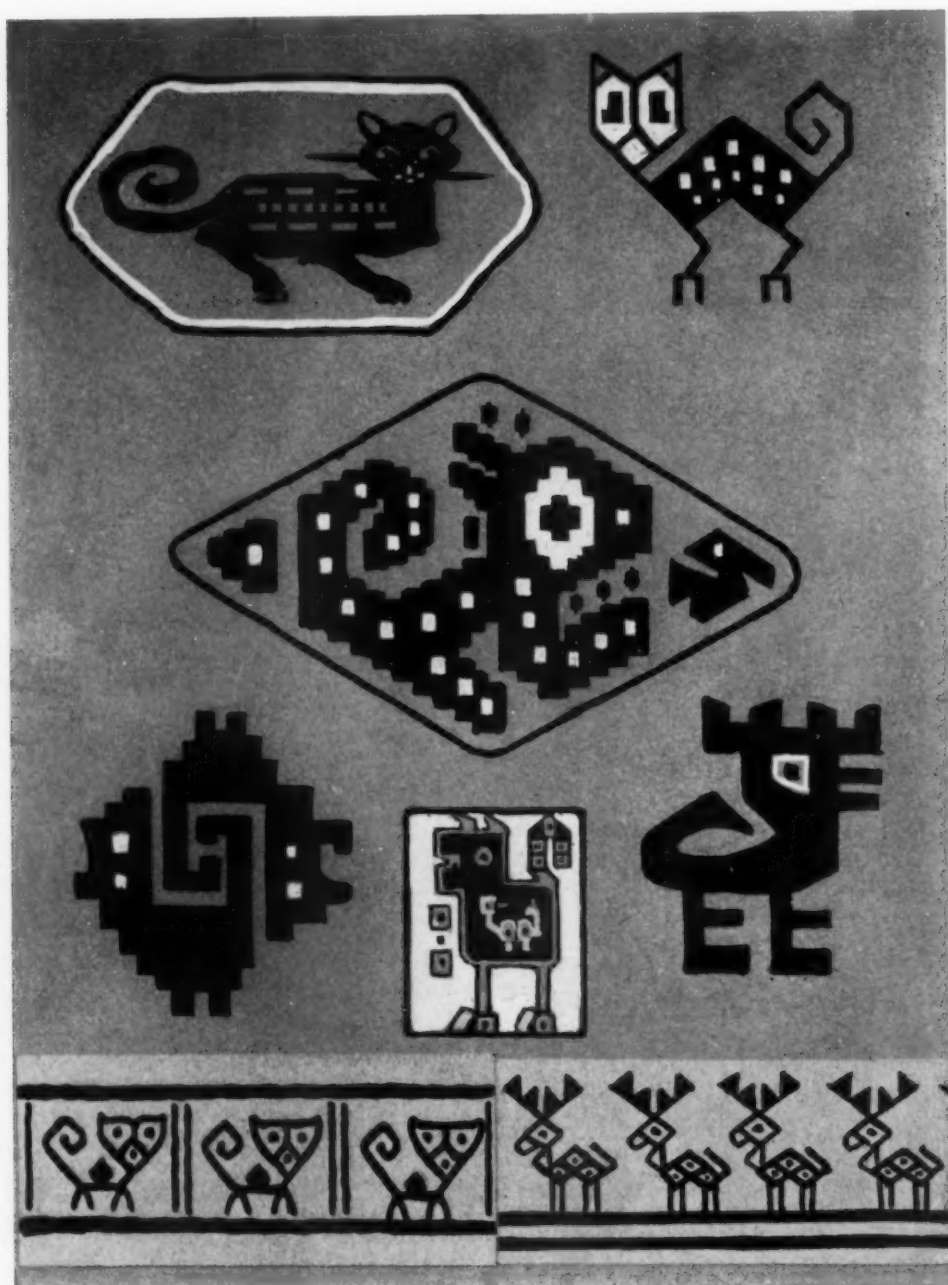
MANY QUAIN ANIMAL MOTIFS WERE USED IN ARCHITECTURAL DECORATIONS DURING THE BYZANTINE PERIOD. THESE COLUMNS WERE CAPTURED BY THE VENETIANS AND BROUGHT FROM CONSTANTINOPLE TO VENICE. THEY ARE CARVED FROM COMPACT LAVA

*The School Arts Magazine Alphabeticon, January 1922*



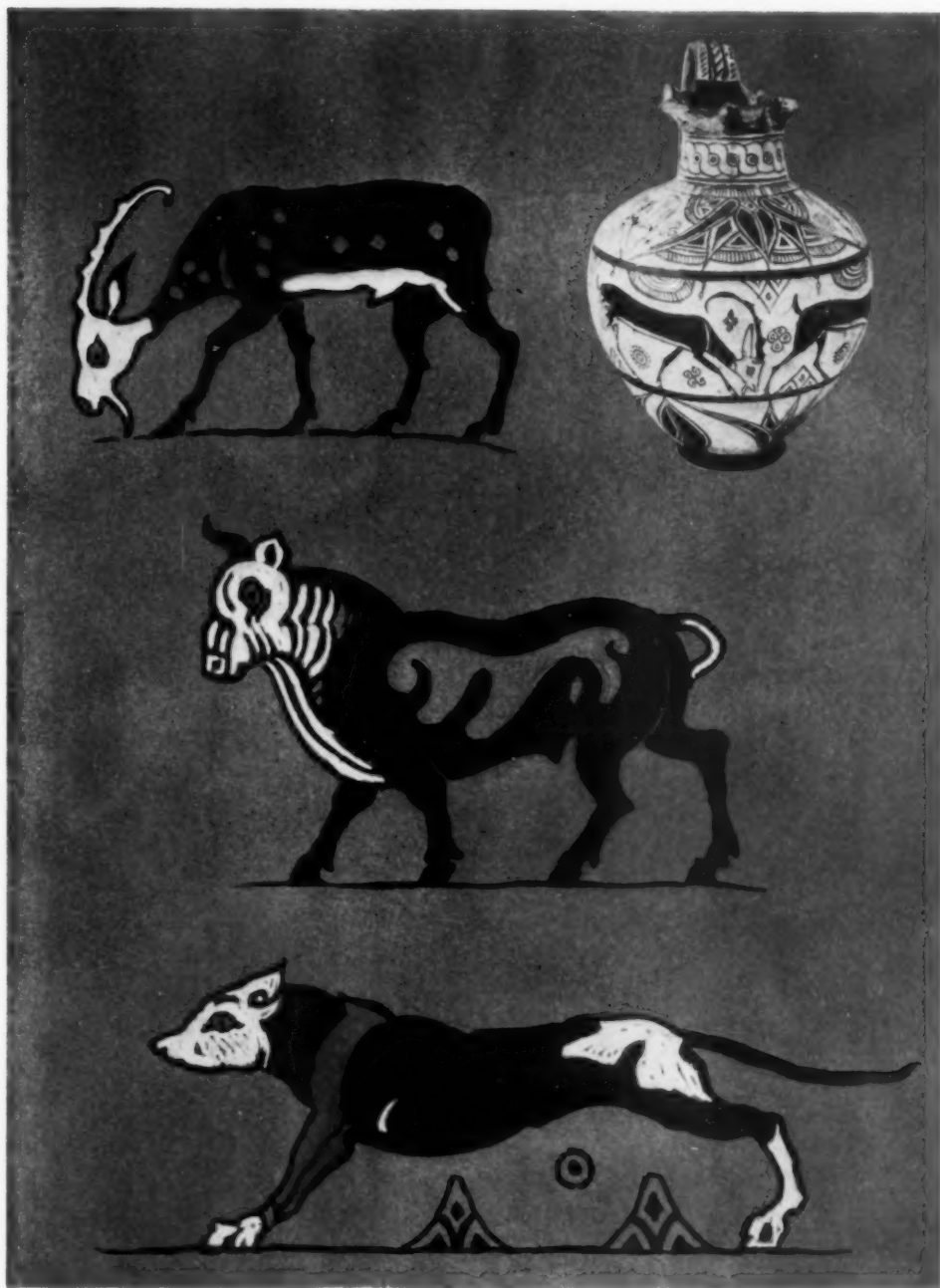
THE ANIMAL IN DECORATIVE RENDERING AND DESIGNED ARRANGEMENT APPEARS ON MANY EARLY GREEK HANDICRAFTS

*The School Arts Magazine Alphabeticon, January 1922*



THE WONDERFUL INCA INDIANS OF EARLY AMERICA HAVE LEFT TO US THROUGH THEIR WEAVING, AND POTTERY MANY INTERESTING ANIMAL DESIGNS. THESE WERE FOUND IN PERU

*The School Arts Magazine Alphabeticon, January 1922*



DESIGNS OF ANIMALS FOUND ON 17TH CENTURY RHODIAN VASES. THESE FOUR PAGES ARE FROM A PORTFOLIO ON HISTORIC ARTISTIC MOTIFS CONTAINING FIFTY PLATES UNDER PREPARATION FOR THE TEACHER, DESIGNER AND CRAFTSMAN, BY THE DAVIS PRESS, INC., WORCESTER, MASS.

*The School Arts Magazine Alphabeticon, January 1922*

## Animals in Gesso Relief

AN OLD MASTER'S MEDIUM FOR MODERN CRAFTWORK

RELIEF surfaces have always been sought by craftsmen in their work to create surface interest. There is nothing more interesting in surface enrichment than *low relief* design. I accent "low relief" because more students of design or modeling stumble over the use of modeled surfaces, particularly when applied to the decoration of objects, than over any other treatment. It is almost impossible for one in the discovery of a medium that creates height of surface to avoid becoming so interested in relief possibilities that he overdoes the modeling. The tendency is to build up the surfaces so that they are too high or too naturalistic and so that the decoration is not related or unified with the surface it is supposed to decorate.

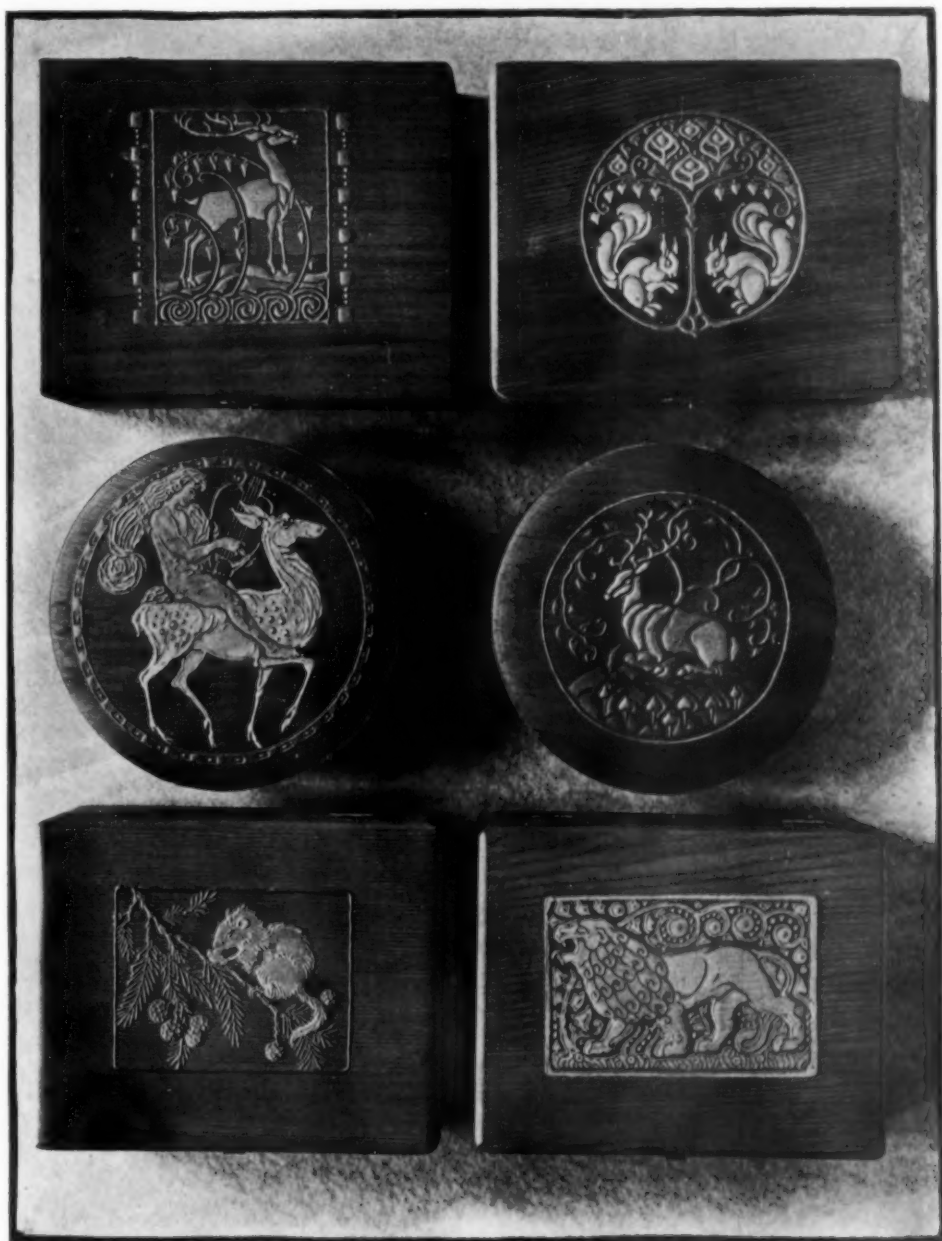
The student needs only to see the Roman and Greek bas-reliefs cut flat and close to the marble surface, or the Egyptian carvings on stone, or the Aztec or other primitive relief decorations to recognize that truly decorative chaste design in relief is that which does not detract or change the contour of the surface, but enhances the shape of the object by retaining and considering the established and surface direction as a part of every relief part added.

No designer is completely trained or efficient without a knowledge of designing in relief or in three dimensions. So

many students and school departments treat of design only in the flat, that is, designs that are considered in breadth and height and not including thickness. Some form of design modeling should be considered in every design course; pottery or leather modeling, wood or plaster carving, the artificial clays or gesso work, all offer good avenues for the teacher of design.

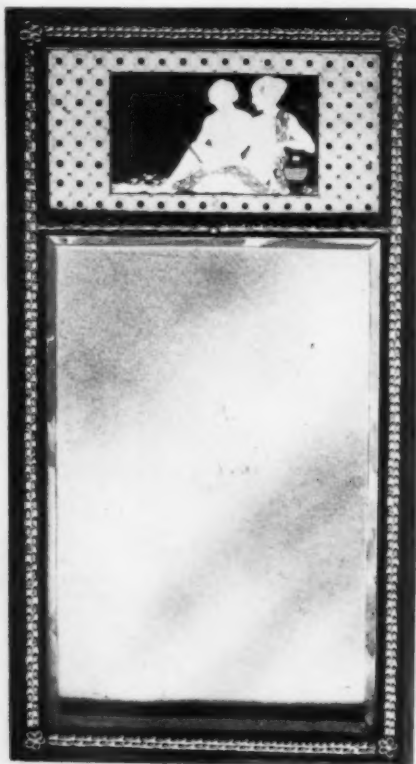
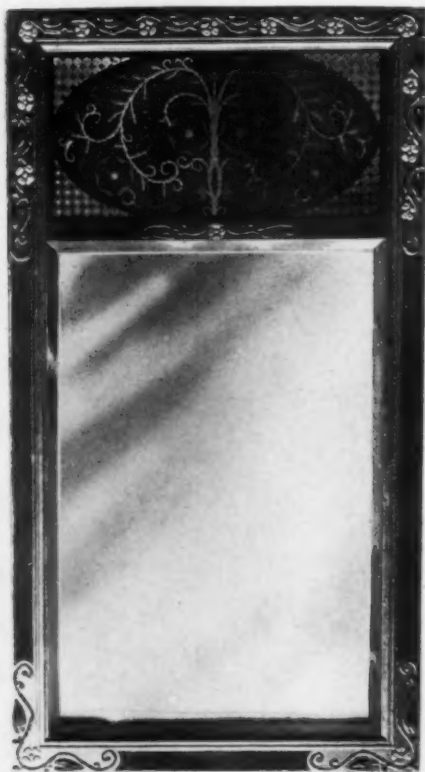
Gesso modeling of all the relief processes is possibly the least known, but once used it becomes so fascinating and offers such a wide range of possibilities that it is bound to become a very practical school handicraft. The great advantage for school work is its simplicity of use. The thick paste is dripped from a brush, a method of brush modeling, until the desired relief or shape is obtained and this surface then dries with a texture like ivory and a hardness like stone. The practicability of the medium is that it can be attached to any surface rough or smooth, the smooth surfaces being given a thin coating of ordinary shellac to receive the gesso.

Now this material is not one of these fad materials that we find jumping into the market occasionally, and supposedly produced to fan the waning interest of spasmodic craftworkers into renewed purchasing efforts, but is an old time, old masters' medium, one of those things that has dropped out of use for



GIFT BOXES DECORATED WITH GESSO PRODUCE A PERMANENT ENRICHMENT, SIMPLE IN EXECUTION, OFFERING DELIGHTFUL APPLICATION FOR THE YOUNG STUDENT OF DESIGN

*The School Arts Magazine Alphabeticon, January 1923*



Mirror  
Frames  
and  
Picture  
Frames  
Decorated  
with  
Gesso.



FRAMES FOR ALL PURPOSES MAY BE DECORATED WITH GESSO. IT PERMITS THE ARTIST TO RELATE THE FRAME TO THE PICTURE OR THE REST OF THE ROOM DECORATION.

*The School Arts Magazine Alphabeticon, January 1922*

ages but has been found by experiment to be wonderfully adapted to present-day use.

The old masters labored through many inconveniences for their working materials, and ground their colors with elaborate care and with crude equipment. We marvel at their results and little realize that the thoughtful preliminary preparations of their hand-made canvases and brushes had much to do with the proper approach to their work and impelled successful completion.

The old master craftsmen or painters who prepared gesso for the relief borders or halos that encircled their angel figures for the cathedral paintings, or for those wonderful altar decorations, prepared their gesso with infinite care, seeking this material or that from certain parts of the world requiring many day's journey in the sea-going caravel or the caravan from another country. They secured their glue by boiling down strips of parchment, while today we purchase our glue in prepared form.

Venetian craftsmen have for years decorated frames and chests with wonderful foliated, growing designs with quaint creatures dwelling in various niches of the designs, these forms being all made in gesso. In turn, draftsmen of France have adapted it to many uses and Sir Walter Crane has produced very excellent wall panels for the interiors of many of the fine mansions in England, and now we have tried and tested it in America, and a number of the large art schools, finding it a splendid medium, have introduced it. Here are presented a series of decorative animal problems to be worked out in gesso for the craftsman or for schoolroom use.

#### DECORATIVE SQUIRREL FOR NUT

**BOWL.** Consider a design for the center of the bowl as well as a small border for the edge or outside of bowl. If the bowl is circular, the inside motif should be circular in mass and fill the circle space decided upon in close shapes. The design is then traced or sketched in pencil upon the wood after it is slightly shellaced. With a medium sized brush the large surfaces of the squirrel, leaves or flowers of the design are covered with gesso and more dripped on these areas as it gradually dries until the right *low relief* height is obtained.

Lines and additional details are then added afterwards with a very fine brush, as the gesso gathering on the brush causes it to become thicker in the point.

After the gesso is completely dry, a thin wash of oil paint, gray-green or blue in color made with gasoline is brushed over the entire surface and the surplus wiped away with a cloth. This leaves some of the gasoline wash in the crevices giving a fine quality to the entire surface.

**DEER DESIGN FOR CELLULOID MIRROR BACK.** Plan a deer design with decorative trees for a circular mirror back. Avoid running or action in animals for decorative purposes. Static designs are the best for surface decoration. The design should be carefully traced onto the celluloid and a thin coat of picture varnish or clear shellac applied to the design space. The gesso should then be placed as usual with the brush and built up gradually until the design is complete.

**ANIMAL DESIGN FOR GLASS LAMP SHADE.** The glass panels of a lamp shade should be removed from the metal frame and decorated with gesso while flat. A thin coat of clear shellac or



CELLULOID HAS ALWAYS PRESENTED A HARD SURFACE TO DECORATE PERMANENTLY. GESSO BECOMES A PART OF IT, IN HARDNESS, COLOR AND TEXTURE, SOLVING AT LAST A SUCCESSFUL CELLULOID MEDIUM

*The School Arts Magazine Alphabeticon, January 1922*



VARIOUS SURFACES FROM BASKETRY TO GLASS MAY BE ENRICHED WITH GESSO DECORATIONS. THERE IS NO SURFACE TOO LARGE OR TOO SMALL FOR SUCCESSFUL GESSO APPLICATION

*The School Arts Magazine Alphabeticon, January 1922*

varnish should precede the application of gesso. Flat colored glass beads or mother-of-pearl can be combined into the designs in many interesting ways.

**RABBIT DESIGN FOR EASTER BASKET.** A basket with closely woven strands should be used for the gesso application. A carefully completed design on paper may necessarily be used as a guide if the strands are coarse. The gesso will show the influence of the basketry as it dries, but this will help to unify it with the surface.

**ANIMAL DESIGN FOR A GESSO BOWL OR VASE.** A bottle or discarded cup or bowl can be covered on the outside with a thin layer of putty or gesso. Over this surface gesso animals in border or motif shapes can be placed. Care should be taken not to put on so much gesso that it will run when the bowl or vase is turned. Shapes of bottles or bowls can be changed when the first layer of putty or gesso is put on.

**PENDANTS, CURTAIN PULLS, BEADS, BOX HANDLES, etc.** Putty clay or thick gesso, wood or cardboard is cut or formed a little smaller than the finished shape. It is covered with a layer of gesso. A second or third layer is added if needed and then the decora-

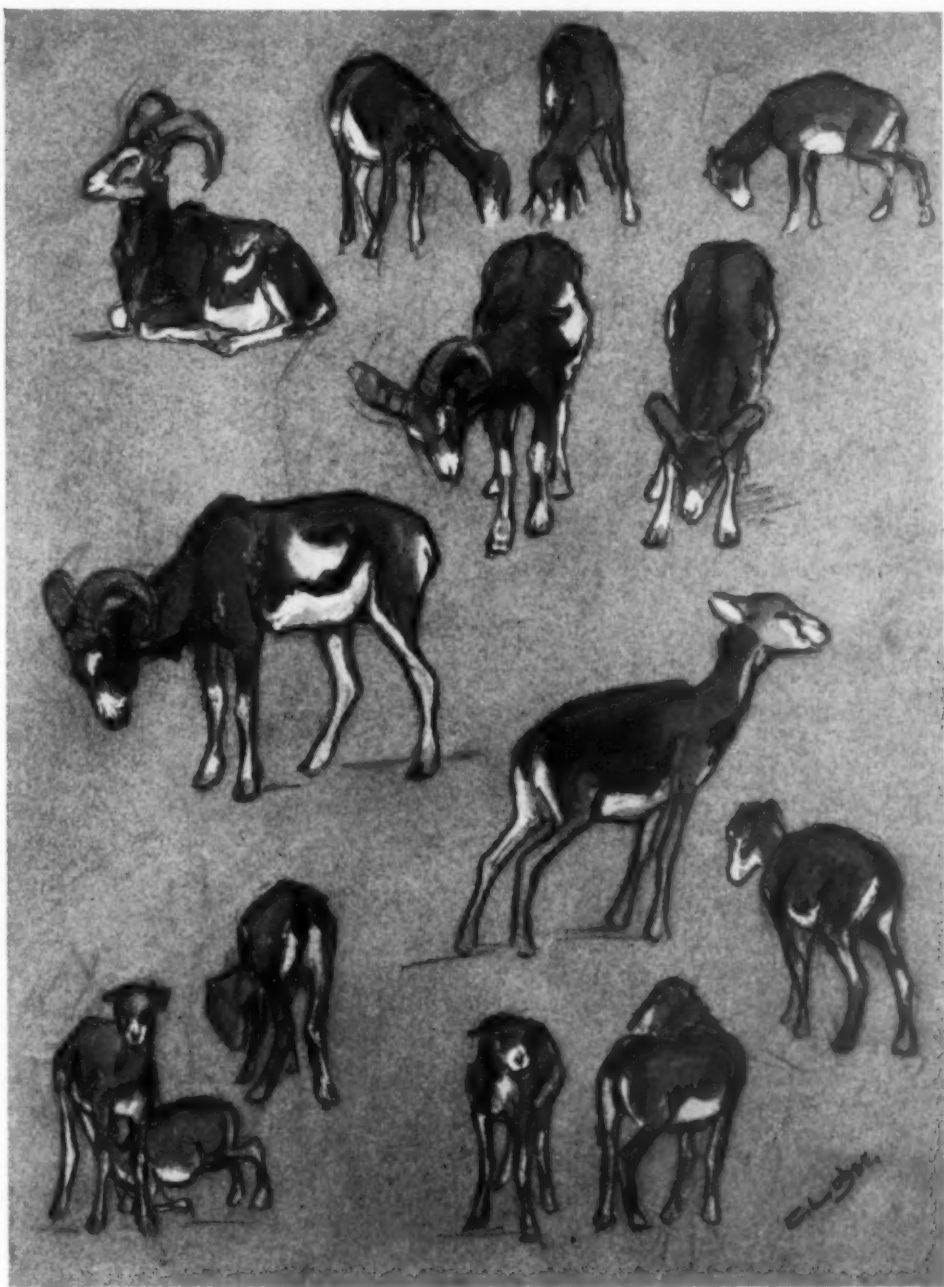
tion added with a small brush dipped into gesso. A pin or stick should be inserted into small objects to permit handling and turning of surfaces while being worked upon.

In former articles the method of preparing gesso has been given so that we have been concerned in this article only with the new applications of gesso. It is hoped that before long, gesso may be purchased the same as any other artist material, for not all artists are able or have the facilities for concocting and mixing recipes.\*

To those who delight in various decorative mediums, gesso will present another valuable quality in that it is convenient to use as the brushes are easily washed clean in water.

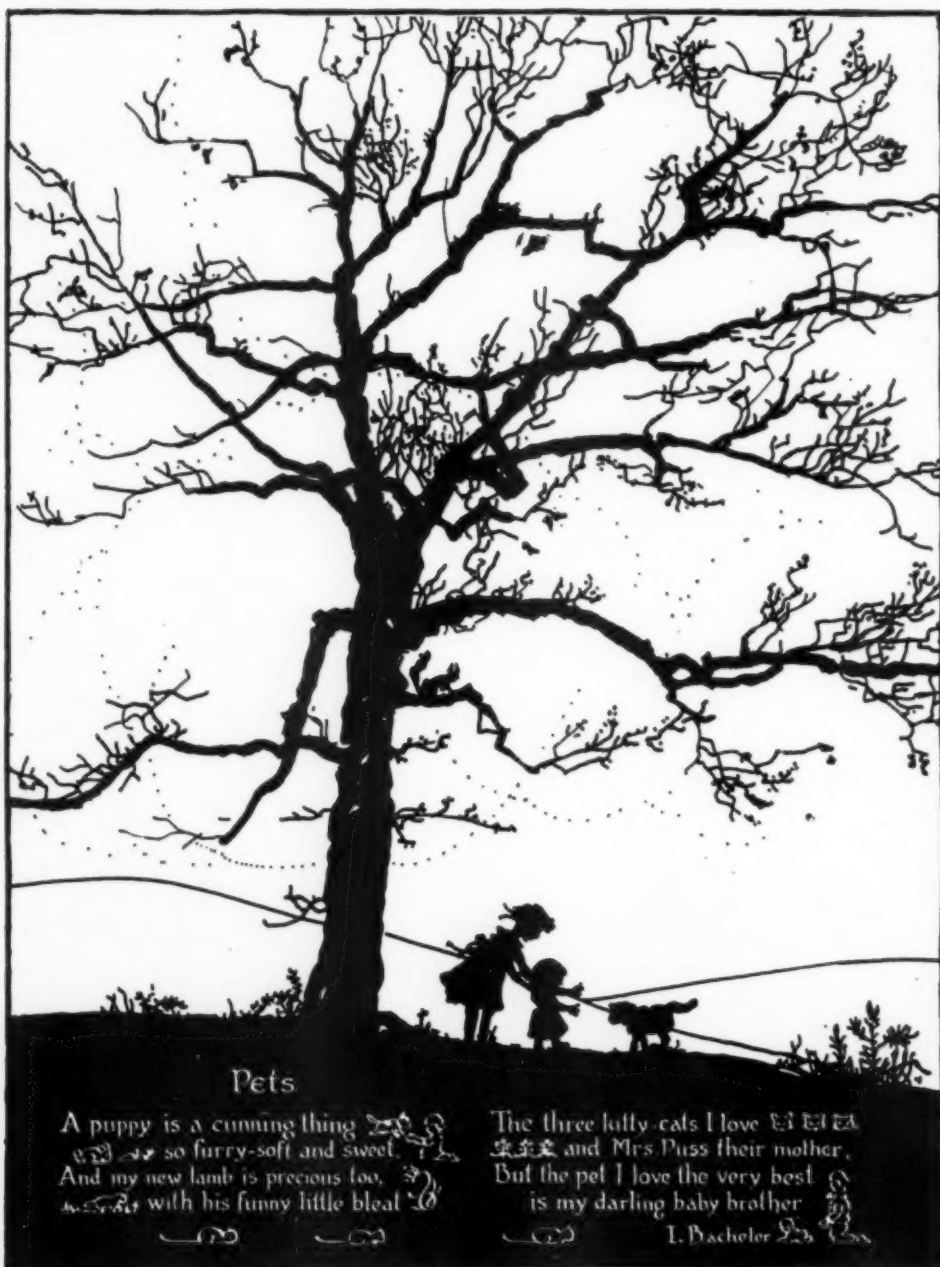
The oil substance in the gesso rises and coats the surface as it dries producing a waterproof surface. It gives a much more interesting surface than a flat painted or enameled surface only, and affords greater detail in pendants and forms than the hardening artificial clays that have been used. It promises to be a very popular, practical crafts material both for the student and professional worker, adaptable for the play work problem or the dignified master craftsman application.

\*Since this article was written information has been received that "Reliefo," an improved gesso, can be purchased in eight different colors from the American Crayon Company, presenting unlimited possibilities for the craftsman and teacher.



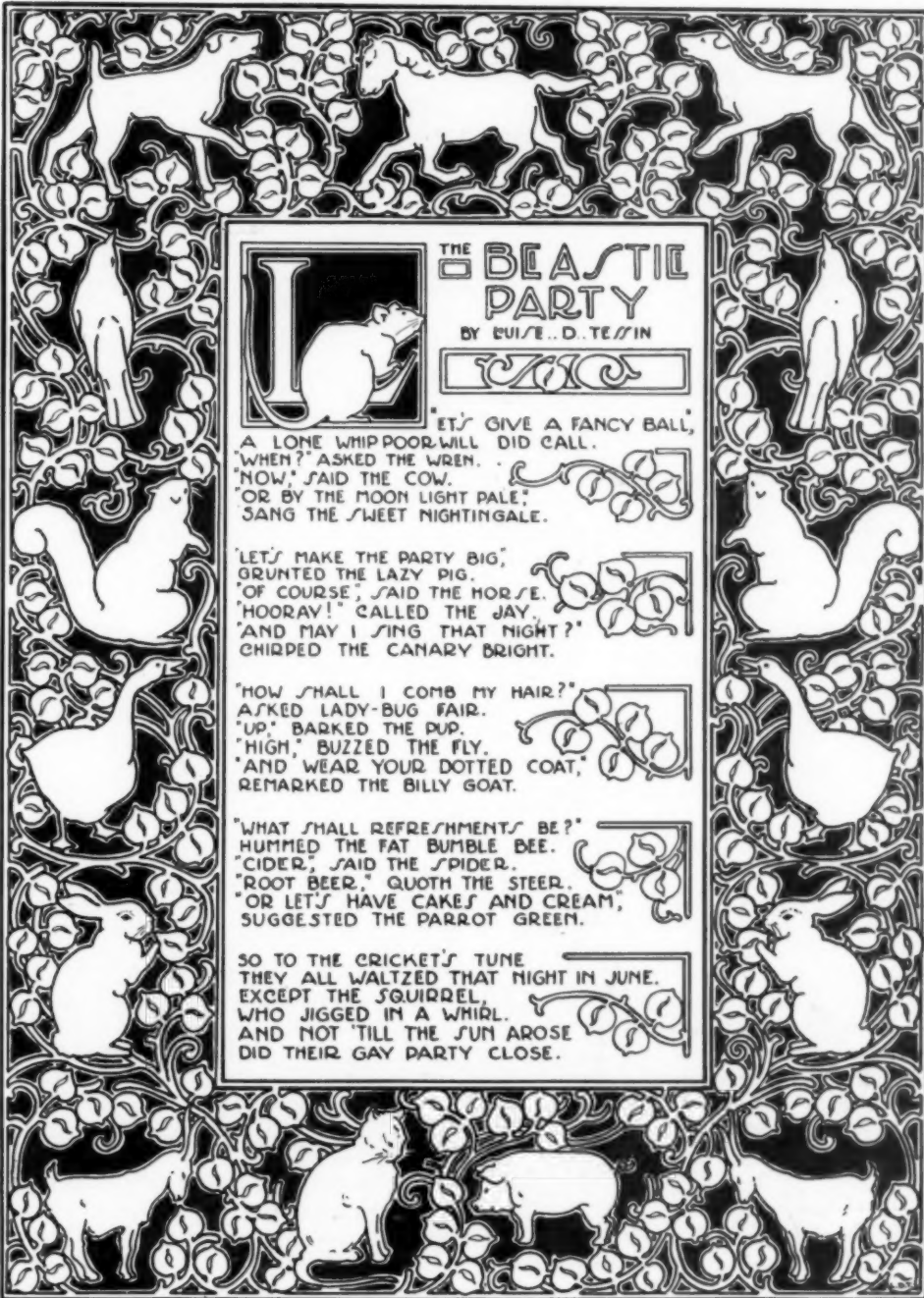
ANIMAL SKETCHES BY A STUDENT OF PROFESSOR ELSSNER OF DRESDEN, PRODUCED IN CRAYON AND WASH ON GRAY PAPER

*The School Arts Magazine Alphabeticon, January 1922*



ORIGINAL VERSES AND DRAWINGS BY ISABEL BACHELER

*The School Arts Magazine Alphabeticon, January 1922*



ORIGINAL VERSES AND DRAWINGS BY LOUISE D. TESSIN

*The School Arts Magazine Alphabeticon, January 1922*

## Good Ideas from Everywhere

TEACHERS EVERYWHERE ARE INVITED TO SEND IN ORIGINAL IDEAS AND ALPHABETICON MATERIAL FOR THIS DEPARTMENT. THE EDITOR IS GLAD TO CONSIDER ANYTHING SUBMITTED AND WILL PUBLISH IT IF POSSIBLE. HELPS FOR THE GRADE TEACHERS ARE ESPECIALLY DESIRED

### DOWEL STICK ANIMALS

FRANK B. ELL

This page of interesting little animals probably received their first inspiration from the Totem Poles of the Alaskan Indians. At any rate, it shows an easy way for boys handy with their pocket-knives to cut quaint toys out of dowel sticks. These animals shown here were cut from dowel sticks about one inch in diameter.

If the progressive steps shown are followed, the cutting is easy. No attempt has been made to hold to an extremely naturalistic interpretation, but rather a toy worked out from the standpoint of good design. These toys would make interesting gifts for baby brother or sister, and may be colored in various ways.

### ANIMAL PROJECTS FOR CHILDREN

BLANCHE CAHOON

A page of animals adapted to geometric forms are shown by Miss Blanche Cahoon, Boise, Idaho. Such animal designs are very useful for adaptation to weaving or textile work. Note how the general character of the animals has been retained throughout the whole drawing.

Several strips of animals done in free cutting by Third grade children are also shown. This work is a splendid way to drill children in the main features of various animals, as after several attempts they learn and remember the main difference between animals such as a squirrel and rabbit, or fox and bear.

### A HAPPY NEW YEAR PARTY

MARGARET MITCHELL CARLSON

Two well drawn pages full of suggestions for Mother Goose holiday characters are sent by Mrs. Carlson. Any section of the drawings, such as the Three Blind Mice, would make good

material for use in blackboard work, cut paper and place cards.

A good problem for the children would be to read the wording found at the bottom of these pictures and then ask the children to draw in crayons some of the characters mentioned.

### ANIMAL DESIGNS

LOUISE D. TESSIN

Animals of all kinds worked out in decorative form are shown by Miss Louise Tessin. The page of animal designs gives a good idea as to the right way to treat animals in poster work or illustration. Such designs, free from any attempt at modeling, focus all the artist's attention on the construction and values.

Designs from this page, copied on the board in outline could be used by the children as suggestions for sandtables, cut paper posters or story illustrations. On a second page Miss Tessin shows how such designs may be adapted to the illuminated style of poems. Work that children all like is that where the teacher reads a short poem and requests them to illustrate it from their own viewpoint.

If you haven't done this, try if for variation.

### BORDER CUT-OUTS

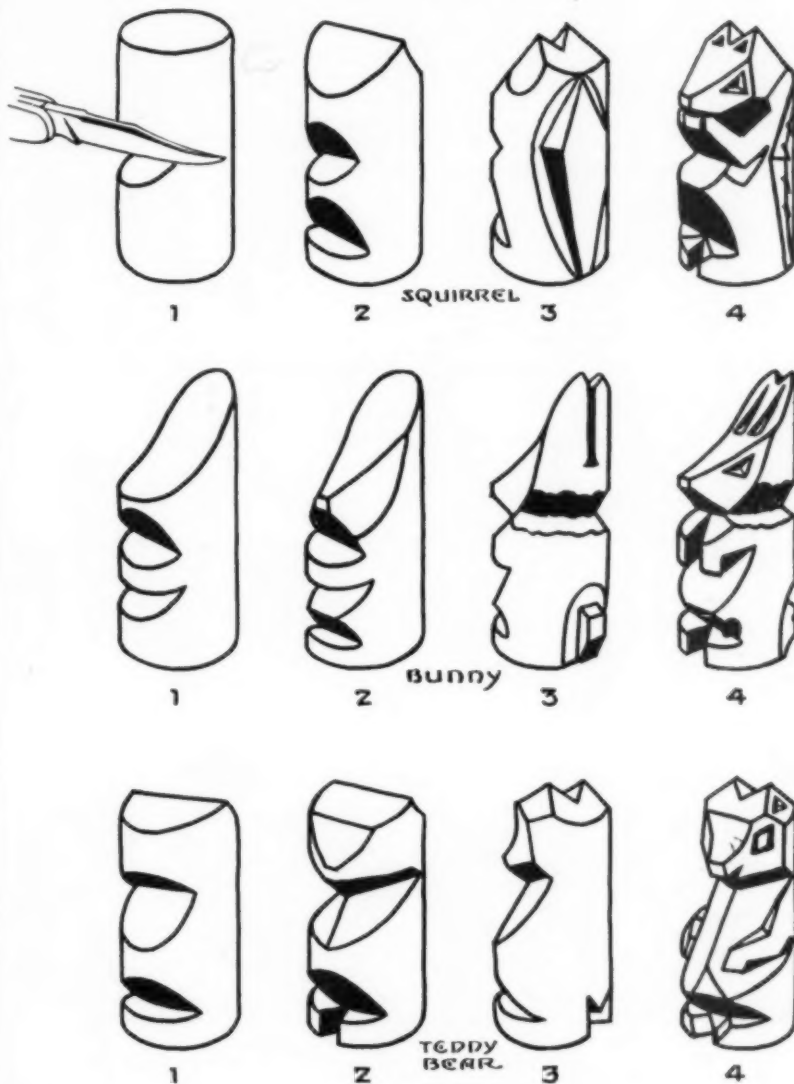
MARGUERITE W. HAGAR

Miss Hagar sends in two pages of unusual cut-out borders. Children never tire of the method of producing endless lines of animal fold by means of folded paper and scissors. Besides affording interesting work it trains the little artist in the important feature of contours and mass forms.

The use of colored paper would add to the attractiveness of such work and is a good way of producing decorative strips with which to decorate the space at the top of the blackboard. Children may be taught the fundamental ideas of measure and unity by this method.

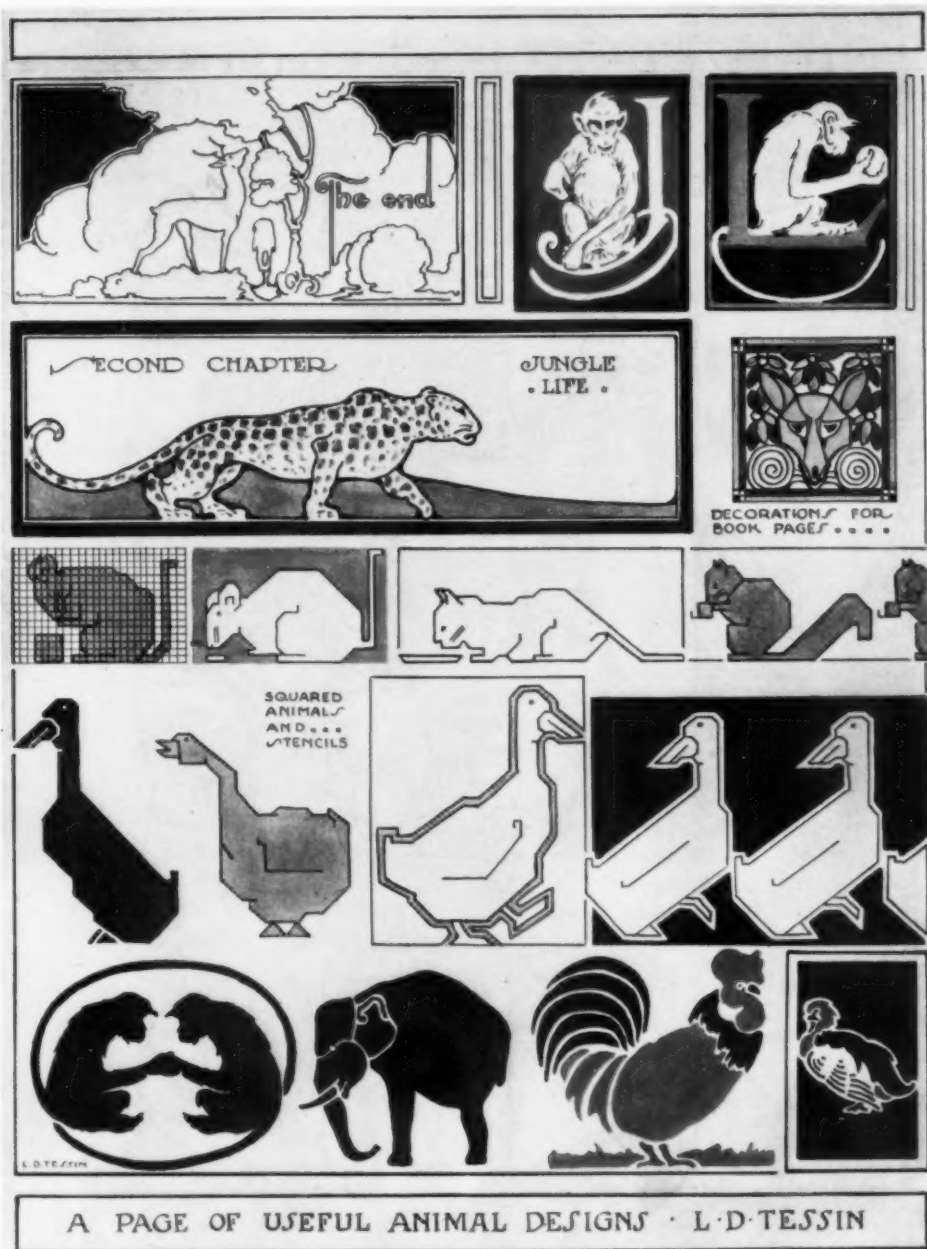
# DOWEL-STICK ANIMALS CUT WITH THE POCKET-KNIFE

BY FRANK B. ELL



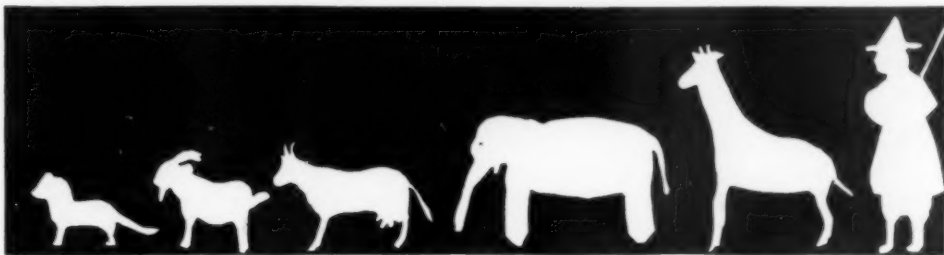
POCKET-KNIFE ANIMALS FOR THE HANDY BOY TO CUT FOR THE LITTLE FOLKS, BY FRANK B. ELL. DURABLE AND STURDY, THESE LITTLE TOYS WILL LAST FOR MANY A DAY

*The School Arts Magazine Alphabeticon, January 1922*



THE ANIMAL IN DESIGN OFFERS AN EVER INTERESTING PROJECT TO THE PUPIL IN DESIGN, AND HE SHOULD BE SHOWN HOW TO PROPERLY ADAPT THE ANIMAL TO DESIGN

*The School Arts Magazine Alphabeticon, January 1922*



CUT PAPER FRIEZE, BY THE CHILDREN OF BOISE, IDAHO

## A BEAR STORY

MRS. F. E. KEMP

Nothing ever equals the character and originality of the work produced by the younger children. Many professional designers and interior decorators depend upon frequent study of children's original drawings for unique ideas in decoration. They realize the hampering influence of becoming "too professional."

A page like the one of Mr. Bear and his friend is worthy of some study. Though

rough in execution what could be better than the picture showing Mr. Bear contentedly raking his garden? With this is shown Mrs. Kemp's system of making the drawing of bears easy to do.

## ANIMAL POSTERS

JESSIE TODD AND HILDA OLSON

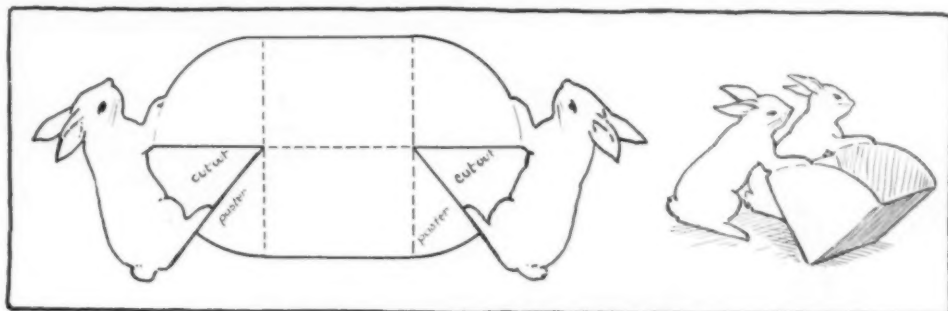
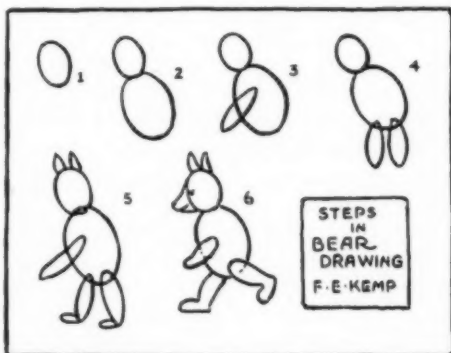
The posters for "Be Kind to Animals Week" are fine examples in correlation. Children could be asked to write a composition on some pet they have at home or on animals in general. Cut paper illustrations could be made to illustrate these, or posters similar to those shown here.

The composition used in these posters is unusually good for Third Grade children and could be copied to advantage by some of our older artists. Colors used add greatly to the effect of the original.

## AN EASTER BASKET

CATHERINE M. RICHTER

The Easter Basket shown by Mrs. Richter is easily constructed and when made has a



THE EASTER BASKET EXPLAINED ABOVE BY CATHERINE M. RICHTER

*The School Arts Magazine Alphabeticon, January 1922*

variety of uses. It is so made that it will stand up as a table decoration or a little table favor.

A pleasing Easter Table decoration could be made by constructing a large basket of the style shown for a centerpiece, holding flowers and eggs, and making a number of small ones for each individual. Various animals may be worked up by this method.

#### DIANA

Another page of decorative work by Ted Swift is shown this month. There are some very good suggestions in it as to leaf and tree rendering as well as design composition. For older students, as in high schools, it is an interesting problem to take some naturalistic photograph or drawing and render it in this technique. Several failures may follow, but persistence will help to develop an individual style of work.

#### PETS

The original poem and illustration by Miss Bacheler show a simple way to produce an effective page. Children never tire of silhouettes as they are readily grasped by the younger minds. Most grown-ups are also attracted by silhouettes as they afford a relaxation from more elaborate techniques.

The more children are encouraged to study and work in silhouette, the better artists they will be.

#### FROM EUROPE

A page of goats sketched from life in the Zoological Gardens by students of Professor Elssner of Dresden is shown this month. This work, done in pastel and crayon, is a rapid method of transferring the artist's impressions of the all too restless models. Work from animals in watercolor or oils would be quite difficult to the average artist, unless perchance the model was sound asleep.

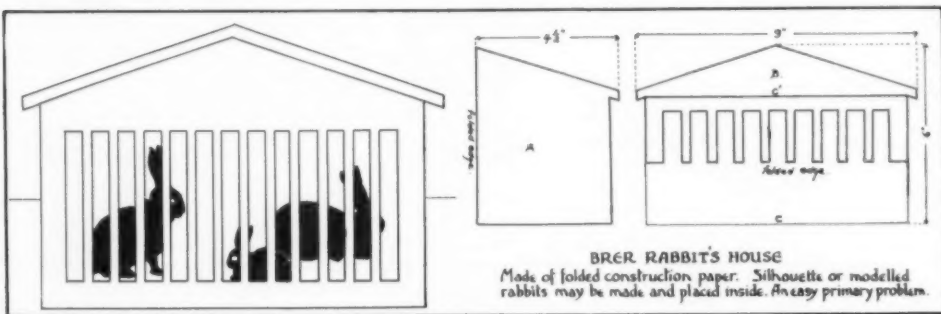
From Seattle comes an INTERESTING BOOKLET based on the history of the famous Peter Rabbit. A page of sheets taken from it are shown this month. Miss Florence Brumbaugh, Manual Arts teacher of the West Queen Anne School, writes the following:

"Our second grade children read Peter Rabbit and then proceeded to cut out pictures illustrating its most interesting sections. These pictures were first cut from scratch paper and when satisfactory were then cut out of colored paper and made into a little book. Each child contributed a page made entirely by himself."

Miss Ida Hatch, room teacher, co-operated with Miss Brumbaugh.

OTHER PETER RABBIT PICTURES came from Miss Jessie Todd of Duluth, Minn. A splendid collection of crayon pictures made by First Grade children, directed by the various grade teachers, was sent along. Six of the cleverest ones are shown. They are especially interesting from the viewpoint of *action*, which is something children generally manage to obtain. The only one not quite "up to par" in this respect is that showing the gardener and Peter. While a little more speed might have been shown on the part of both participants, it is possible that Peter believed in the effectiveness of a stealthy retreat.

ANIMAL AND BIRD POSTERS made in the Summer School of Applied Arts in Chicago show the possibilities of using some of the animals printed in this month's SCHOOL ARTS. The markings of birds and animals are so decorative in most cases, that it requires but little variation to make them into splendid posters. No teacher should be without prints or books showing animal life in color or



### The Reincarnations of Minzeyboo.

Described by Dorothy G. Rice.



In ancient days he was more staid  
And thus appeared when carved  
in jade.



He changed in color form and name.  
His soul, his ego, was the same.



With skilful brush a Jap portrayed  
His sportive mood as thus he played.



And on my Daghestan I find  
A record of his life outlined.  
(Tho' out of order as to age  
This looks the best at top of page)

And if you will but kindly look  
You'll find within your Italian Book  
Mosaic witness, days of yore.

When 'cave canem' kept the door

In Renaissance he next  
appeared, And by his lively  
presence cheered



A graceful bit of Gothic Art  
Relates in France he did his part

But now my neighbor's dog is he,  
And scares my pussy  
up a tree.



black and white, for the students to use constantly in their art work.

THREE ANIMAL DRAWING PAGES are printed this month, made with the especial idea of helping to make animal drawing easier for children. There are many of use to "grown ups" who have trouble drawing animals, and we welcome anything that will make them easier to put on paper or blackboards.

The page of GRINNIES shows a very simple way of arriving at a picture of an apparently difficult animal. Between horns, feet that resemble that of a horse, and a nose that might look like anything when we have finished drawing it, many of us hesitate before drawing a deer or a reindeer offhand. Try the suggestions given on this page and see what happens.

ACTION LINES used in the drawing of deer are shown on a second page. While action lines are used by all professionals, it is surprising how many beginners are tempted to put in all the details as they go along. This is always disastrous to good results as regards action, composition and proportion.

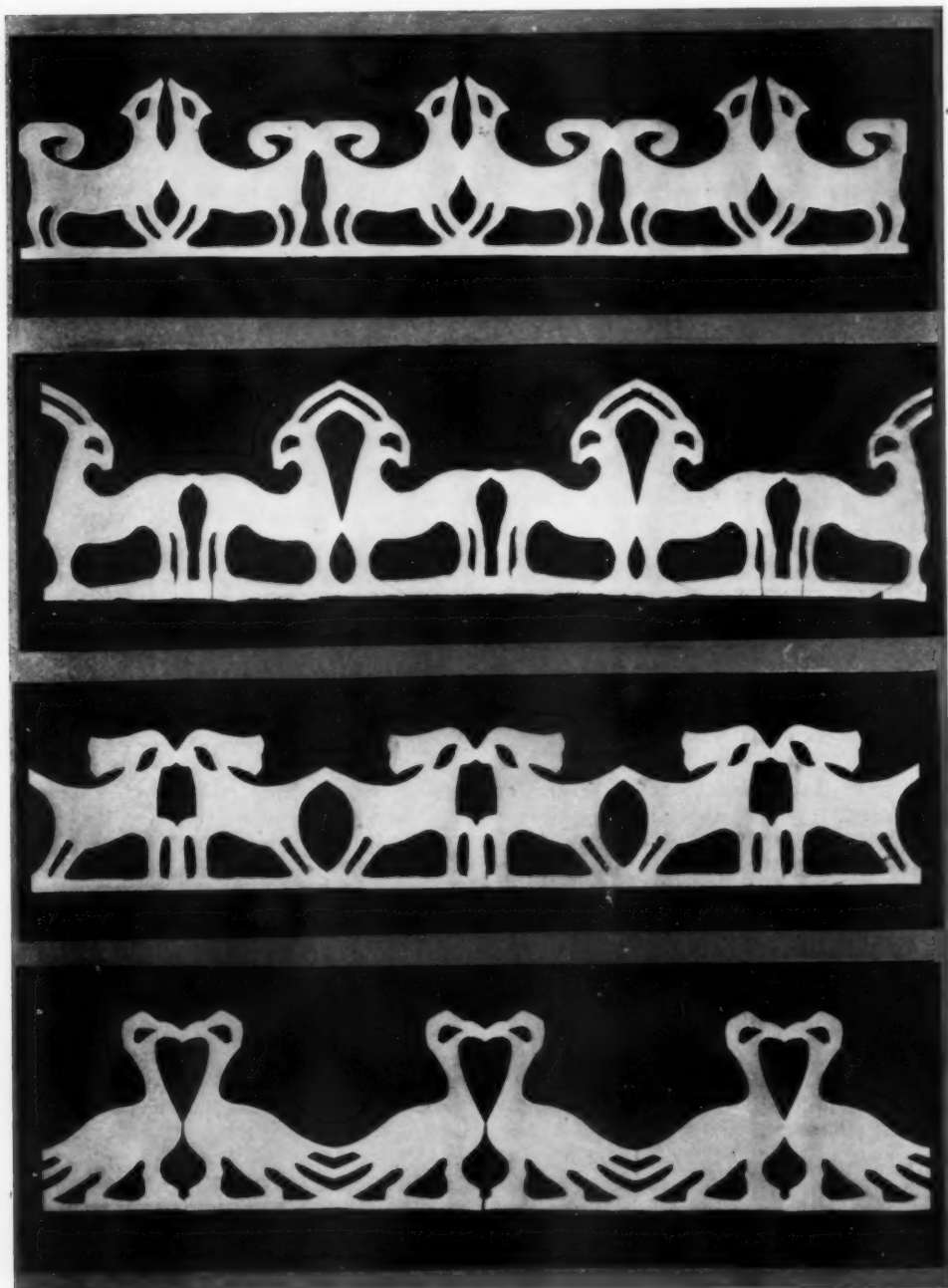
The drawing of deer in various poses becomes a great deal easier when the plan shown is followed.

A good problem would be that of copying this page on the blackboard and having the children copy it as well as possible. Then ask them to draw the deer in some new poses, using action lines. Students will enjoy this and will gain some good ideas for future work.

MRS. DEER AND BABY DEER give us a page that will be useful in construction work. They are simple to make and may be fastened together with round headed brass paper fasteners. A new idea in the body construction is shown in the lower right hand corner. This helps give the deer more roundness.

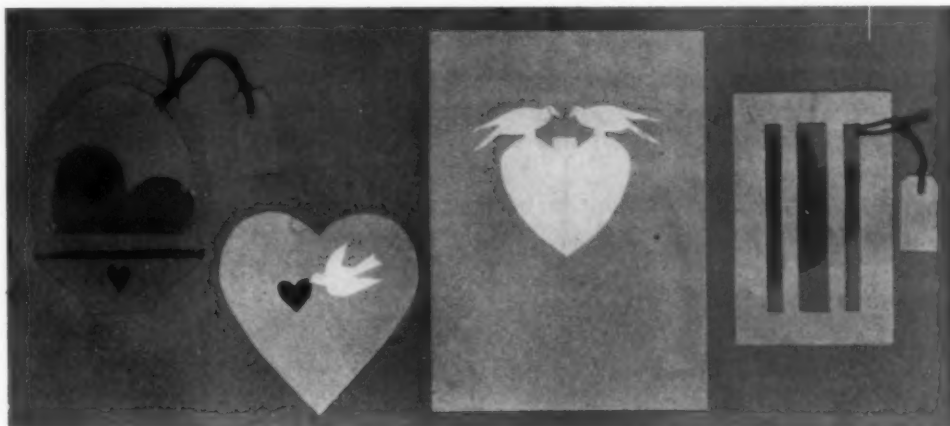
BILLY BULLFROG sent in by Miss Cowlin, gives us a good example of cut paper work against a gray background. Poems read by the teacher may be illustrated in this way by children.

OUR EARLY DESIGNERS AND CRAFTSMEN were not concerned with easel pictures. They took the things around them and used them in designs made especially to fit their ornaments and utensils. Too close a similarity to the subject represented was avoided by them. This resulted in pleasing designs, many of which have been inspirations to our modern



CUT PAPER ANIMAL BORDERS BY SYBIL EMERSON

*The School Arts Magazine Alphabeticon, January 1922*



VALENTINE DESIGNS AND IDEAS RECEIVED FROM ALICE BISHOP

designers. The rhythm of line and decorative rendering of the pages shown this month are worthy of study.

Note the fine radiation in the page of designs from early Greek Vases sent in by Mr. Holt. This is true of every one shown on the page.

A page of designs taken from various sources is also shown. The decorative method of applying them is shown in the photograph of the vase. Although the designs are very decorative, the characteristics of each are retained. In the page of Peruvian designs, the removal from the original source is greater, but the drawing of the cat is a splendid piece of work, worthy of any designer.

BYZANTINE DESIGNS are always of interest. The page giving the animals and the pillars they decorate do not begin to show the beauty of the original work incised in the soft stone. Note the animal heads forming the four upper corners of the pillars and also those at the foot.

VALENTINE TIME is with us again. Already children are busy planning them out. Some very good cut-paper ideas for the little designers are shown this month. The booklet was light tan and the heart and cord, red. The heart was medium blue with a white bird and a small red heart pasted on. The note paper was also medium blue with a light blue design on it; and the crate shown was of cream paper, folded together, enclosing a red heart.

These were sent in by Miss Alice Bishop of New London, Conn.

A NOVEL VALENTINE, showing a messenger with a real letter in his hand gives a new idea for the ambitious artists to work out. The little figure may be made of cut paper or inked in heavy outline and colored with paints or crayons. A little slit should be made at the fingers to hold the letter. The envelope should be made of paper that will fold easily and a little message written and put inside of it.



THE BOYS OF GRADE SIX, WINTHROP SCHOOL, NEW LONDON, CONN., WITH THEIR ANIMAL TOYS. THEY ARE HAPPY THROUGH ACHIEVEMENT. MISS PENDLETON, TEACHER

## New Books for Teachers and Students

PERSPECTIVE is a concise book on this subject written by Archibald Stanley Percival, M.A., M.B. As he says: "Several books have been written on Perspective, but while some are too voluminous for the amateur, others are obscure or inaccurate."

In this book the Art School rules have been concisely explained; and the illustrations given should remove every difficulty in their application.

The publishers are Longmans, Green & Co., Fourth Ave. and 30th St., New York. Price, postpaid, \$1.75.

BETTER CITIZENSHIP THROUGH ART TRAINING by Mina McLeod Beck is a book which helps to make clear that art is more than pictures in colors, that it is an integral part of city planning, architecture, costume design, interior decoration and landscape gardening. It is a splendid book for those who wish to bring art into closer contact with the many phases of our everyday life. Published by A. C. McClurg and Co., Chicago, Ill. Price, postpaid, \$1.40.

LETTERING FOR DRAFTSMEN, ENGINEERS AND STUDENTS by Chas. W. Reinhardt is another book put out by the D. Van Nostrand Co. That it has been of much practical value is evidenced by the fact that the book is now in its fifty-fourth thousand. It meets the demand for a book showing how to letter such work as maps and plans quickly and clearly. Price, postpaid, \$1.40.

MECHANICAL DRAWING FOR BEGINNERS by Chas. H. Bailey, Director of Manual Arts, Iowa Teachers College, is a paper covered book with 90 pages of well written and well illustrated instruction. The publishers are, Manual Arts Press, Peoria, Illinois. Price, postpaid, \$0.75.

STENCILING by Adelaide Mickel of the Bradley Polytechnic Institute is also published by the Manual Arts Press. Beginning with instruction on how to design stencils, it gives ideas and problems appropriate for the different grades in elementary and high schools. Both illustrations and reading matter are easily understood and to the point. Price, postpaid, \$0.95.

PATTERN MAKING by Edw. M. McCracken and Chas. H. Sampson is published by the D. Van Nostrand Co. of New York. It contains 111 pages of working drawings and clearly written instruction. The course is planned to meet the demand for such problems in technical, trade and vocational schools. Price, postpaid, \$2.20.

**HANDCRAFT PROJECTS** by Frank I. Solar, Instructor of Manual Training, Detroit, Michigan, comprise a set of six packets each containing about ten problems in Wood Work. The problems are each on a separate sheet to afford easy distribution among students and contain brief directions for cutting out stock and carrying out the successive steps. They include everything from a mouse trap to an aeroplane. Published by the Bruce Pub. Co., Milwaukee, Wis. Price, postpaid, \$1.40.

**PROBLEMS IN WOOD WORK** by Edward F. Worst, Supervisor of Manual Training in Chicago, is a well printed book. Now in its second edition, it contains ten chapters full of splendid problems and illustrations. This new volume contains a very interesting chapter on the making of Electric Lamps and Parchment shades. An emphasis is placed throughout the book on the combination of various materials. Bruce Pub. Co. are the publishers of this interesting work. Price, postpaid, \$2.65.

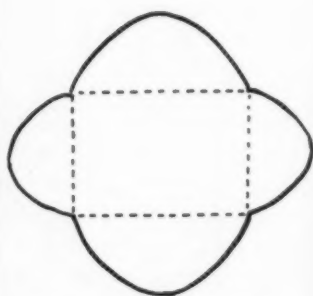
**MACHINE SHOP PRACTICE** by Jas. A. Pratt, Director of the Williamson School of Mechanical Trades, is a book of over 300 pages and 200 illustrations. It is intended as a text book presenting the fundamentals of the machinist's trade. Its problems begin with bench work and go on through the various machines such as grinder, milling machine and scraper. The publishers are D. Van Nostrand Co. of New York. Price, postpaid, \$2.65.

**LABORATORY GLASS BLOWING** is a handbook by Bernard D. Bolas. It contains some very practical helps in the work found in the usual laboratory. The explanations concerning various methods are very clearly written so that a novice will find no difficulty in carrying them out. Publishers, E. P. Dutton and Co., New York City.

**HARNESS REPAIRING** is put out by Bruce Pub. Co. In it, the author, Louis M. Roehl, Supervisor of Farm Shop Work, College of Agriculture, New York, gives twenty-two definite problems in practical harness work. This book meets a growing demand in agricultural colleges for specific information along the lines of farm shop work for boys. Price, postpaid, \$1.15.

**FARM BLACKSMITHING** by John F. Friese, Head of Machine Shop, Technical High, St. Cloud, Minn. is also a good vocational book. Its purposes are two-fold. It is intended as an aid to direct instruction for farmers and also for teachers of farm blacksmithing. It contains 57 halftones and 3 full page working drawings. Publishers, Manual Arts Press, Peoria, Ill. Price, postpaid, \$1.40.

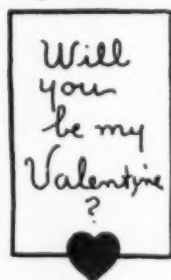
A splendid book for draftsmen is found in the **ESSENTIALS OF DRAFTING** by Carl Svenson, B.S., Assistant Professor of Engineering Drawing in Ohio State University. It is a text book on Mechanical and Machine Drawing with chapters of material stresses, machine construction and weight estimating. The problems are well illustrated. The book is published by the D. Van Nostrand Co., 20 Park Place, New York, Price, postpaid, \$1.65.



Pattern for Envelope

Envelope  
sealed

Message enclosed



A MESSENGER VALENTINE with a real  
envelope to carry your message...

A VALENTINE DESIGN THAT CAN BE COLORED BY ANY BOY AND  
GIRL. IT HAS A REAL ENVELOPE AND LETTER WITH IT, TOO

*The School Arts Magazine Alphabeticon, January 1922*



DIANA, THE HUNTRESS-GODDESS OF ANCIENT MYTHOLOGY AND MISTRESS OF THE BRUTE CREATION. HER FAVORITES WERE THE BOAR, THE GOAT, THE DOG AND ESPECIALLY THE DEER. DRAWN BY TED SWIFT

*The School Arts Magazine Alphabeticon, January, 1922*



STUDIES OF THE HEAD BY ROSE NETZORG, SHOWING PROGRESSIVE  
STEPS IN THE WORKING FROM REALISM TOWARD IMAGINATION

*The School Arts Magazine Alphabeticon, January 1922*



"THE SNOW QUEEN", A COMPOSITION WHICH GREW OUT OF A DRAWING MADE FROM A POSE, BUT WITH IMAGINATIVE SETTING AND DECORATIVE RENDERING

*The School Arts Magazine Alphabeticon, January 1922*

## Editorial Viewpoint

### WHY AMERICAN ART HOPS ALONG ON ONE LEG

MUSIC is studied and loved the world over and the ambition of the American home, whether it be in the mountain hamlet or city mansion, is to have music somewhere within its walls.

Think of the homes where an organ or piano, be it ever so humble, represents the sacrificing and extreme thrift of the home builders that they may have that emblem of culture, whether or not there is anyone in the family capable of awaking the chords of music that remain in its chambers.

Little Mary and John love music, but the parents can only afford to arrange instruction for one and Mary is the lucky pupil. Regularly she treads the mile and a half to Miss Jane Jones' home to learn music. Day in and day out she plays her finger exercises. Mother washes the dishes that Mary may do her regular hour's exercise on the piano each morning before she goes to school. Father tries to concentrate his mind upon the market reports at night despite the staccato drills from the piano under Mary's energetic fingering. John has vanished to a cold room so that he can think when doing his homework, and the whole family willingly does its part that music may rightly become a part of its life. Years pass and after much diligent attention and fatherly expense, to say nothing of motherly patience, Mary can render Paderewski's "Minuet" or Chopin's work as well as Jim Allen's girl, and mother beams in the doorway while Mary finishes playing the piano.

Now mind you, no thought was ever given through the years of training as to how much Mary was going to make or whether she would be able to compose original music. The whole thought was that full returns would be realized if Mary could just "copy" the musical production of someone else.

Meanwhile John has grown up and enters high school. He likes to draw and his mother has fond hopes of his soon painting wonderful masterpieces. He decided to take the course in art. His parents have no objection to his devoting all of forty minutes a day, three days a week for all of two years if he can earn a good salary at art work when he finishes school.

Anyway, John commences and his teacher who has sensible ideas and knows that John has had no previous training in drawing, gives him a few line drills with a pencil and a brush. John is quite willing to do a few sheets to get them out of the way. He has been trained as a child to take the vile-tasting necessary medicine because a candy lump or a toothsome morsel was dangled before his eyes as a quick reward and generally vanished with the second gulp. So he slashes through the drills to reach the real art work and thereby loses the good and real help of his study. Mother asks him if he has been making any pictures in his art work. She doesn't ask him if he has discovered any new formula in his laboratory work, or if

he has produced an original theme in his English or a thesis in his history, but she is going to demand quick results in this art study. Father wants to know what his son is doing in art work and when John shows a sheet of fairly well done brush lines (because the teacher insisted that he do them until the lines had some character), father says, "Is that what you call art work? It looks like bosh to me! If that's all you can do at the end of two whole weeks, drop it, my son!"

Father has bragged for years that he couldn't draw a straight line, forgetting that it takes a real artist to draw a real good line, and here his son comes home with a sheet of what he has used as the symbol of the least or lowest form of art.

Business keeps father too busy and home duties occupy mother so that John's art studies are lost sight of until the end of the term and exhibition time comes round. Father and mother decide to attend the exhibition of the term's work and John says that several of his pieces have received meritorious marks and have been placed on exhibition.

So off they go and after the program the doors of the exhibition room are opened and father becomes separated from mother and Mary and John while commending Jim Grady, the Town Park Superintendent, for having given the bronze statue of Washington a coat of silver paint to brighten up the dark color that time has given it. He finds them at last in front of a wall covered with art work. "Which are your paintings, son?" he asks. John shows him a sheet of tonal values and color harmonies found and copied from nature sources and a well done pen rendering from a Holbein portrait.

The half-year after all, at three periods a week for four and a half months amounts to exactly thirty-six hours, but Father doesn't figure it out and decides that the art subject is too slow. He has a chance to speak his mind when he meets Miss Brush, the art teacher, and asks when John will be able to paint pictures or illustrate for the Magazines. He says "No use John's wasting his time on this unless he can earn his living at it, you know. Too many useful things he can do without fooling his time away on little lines and copies."

Now Miss Brush had met several parents in her time who had similar ideas and she decided that the time had come for a little illustration and this is what she said:

"Mr. Brown, your daughter plays the piano very well I understand. She has studied you say for nine years. How long, Mary, did you really put on drills? Several months on mere finger exercises and you still drill on them between your other pieces. And during those years you have practiced two to three hours a day or as much every two weeks as John has put into his art work during the term. You have spent hundreds of dollars on Mary's music, and John's art course will cost but a few dollars, and still you ask quick money-earning returns from John's efforts.

"Do you compose original music, Mary? No? Well, very few piano students do. They only copy or become 'interpretive artists!' John in one term is capable of interpreting a Holbein portrait into pen and ink, and his line and color drills are going to give him a foundation for good permanent art work in the future. Why do you expect, in art education, Mr. Brown, what you never dream of expecting in

music, instrumental or vocal, and consider music pupils accomplished when they can merely copy or interpret the masters?"

Let us repeat with a slight change Miss Brush's last statement. "WHY DO YOU EXPECT IN ART EDUCATION, MR. AMERICAN EDUCATOR AND PARENT, WHAT YOU NEVER DREAM OF EXACTING IN MUSIC?"

Music and painting are two of the arts, none of which can be achieved save through constant attention and effort. No short cuts or heritage will give to mankind the glory of achievement in any of the arts unless the beginnings are first mastered. The lesson of John's art studies can be found to exist in every town and city of America. Hundreds of art teachers struggle against heavy odds because school principals ask that art work be given which makes the biggest showing and because students take on art work as a frill, and if a *thrill* or a "*kick*" cannot be secured through it they drop it for something more exciting.

One parent has a daughter who is inclined to change the position of the furniture occasionally and it indicates, therefore, that she will become a famous interior decorator. Another has a son who draws caricatures now and then, and why can't he straight off make a fabulous salary like these other "funny artists". And so it goes until they find that they must learn to draw—DRAW, DRAW—that there are principles which must be learned through thorough drilling in elementary steps that the joy in art work may be reached,—that to the true artist these drills are enjoyable—that art demands service as well as music—that an apprenticeship must be served by the student to accomplish finished results.

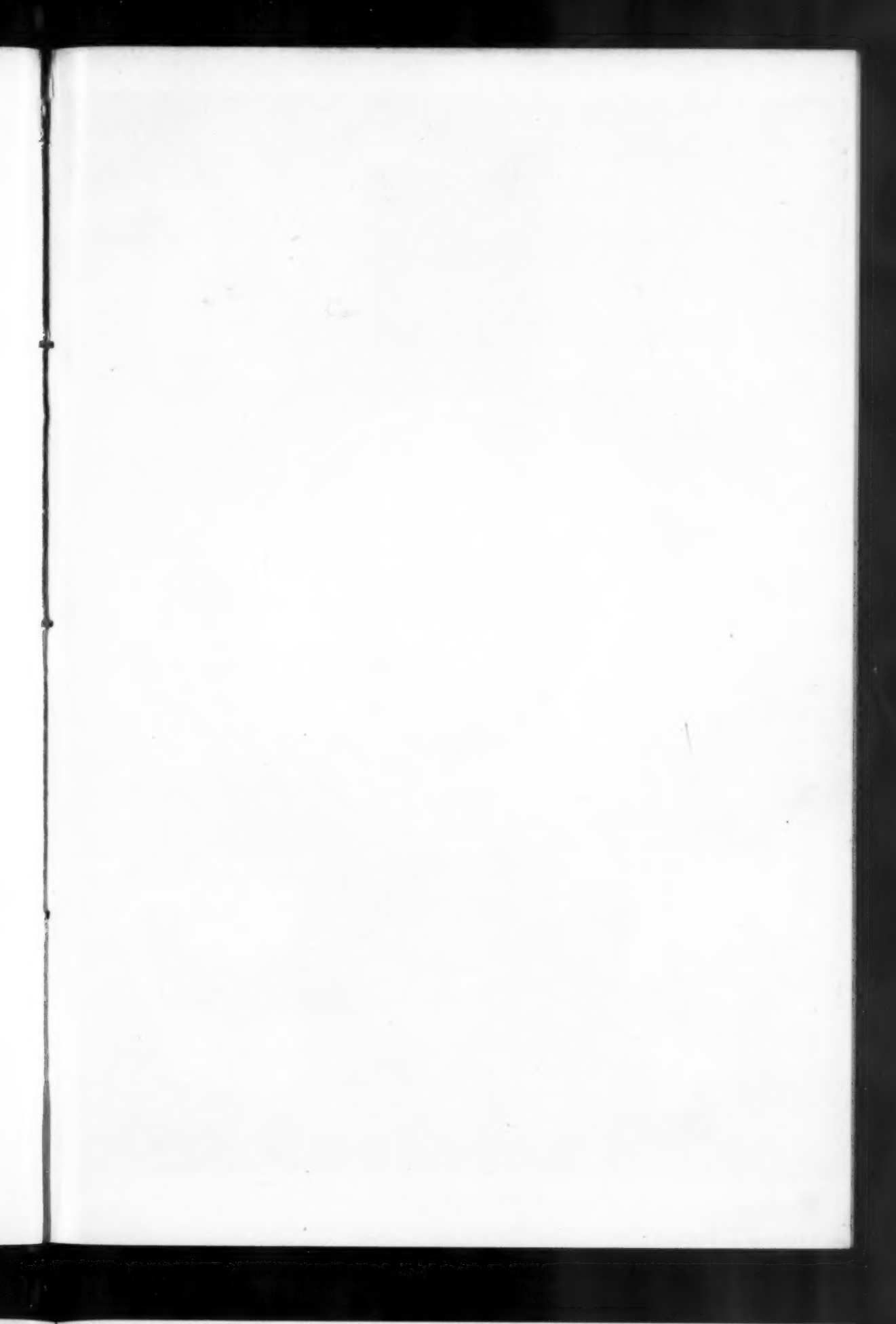
Would you believe that hundreds of art workers in our land depend on others to draw their outlines and they simply splash in the colors? Did you ever hear of a musician paying someone to play the first bars in a musical composition, so that he could come in with the more resplendent chorus part?

What is the matter with American Art Education?

Let us art educators do all in our power at every opportunity to help educators and parents and students to see that aesthetic and commercial benefits from art study can only be secured through good, solid, serious study which includes drills in line rendering, in tonal value expression, drills on color harmonies and space divisions.

Give me a student who has mastered or devoted a good period of study to these four divisions of art study and there is no art branch that he cannot achieve and achieve well. Art appreciation is used as an excuse for much frivolous art study. No sincere appreciation can exist without a working knowledge, and no working knowledge can exist without its beginnings. Therefore, I appeal, art teachers, to you everywhere. Let us all work toward creating respect and joy in our students for the drills or "keys" to art, for they will open the Gate Beautiful.

Pedro J. Lemos





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Decorative Pottery from Foreign Nations

From the Industrial Art Text Books  
By Snow and Froehlich  
Published by  
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